THE SKETCH

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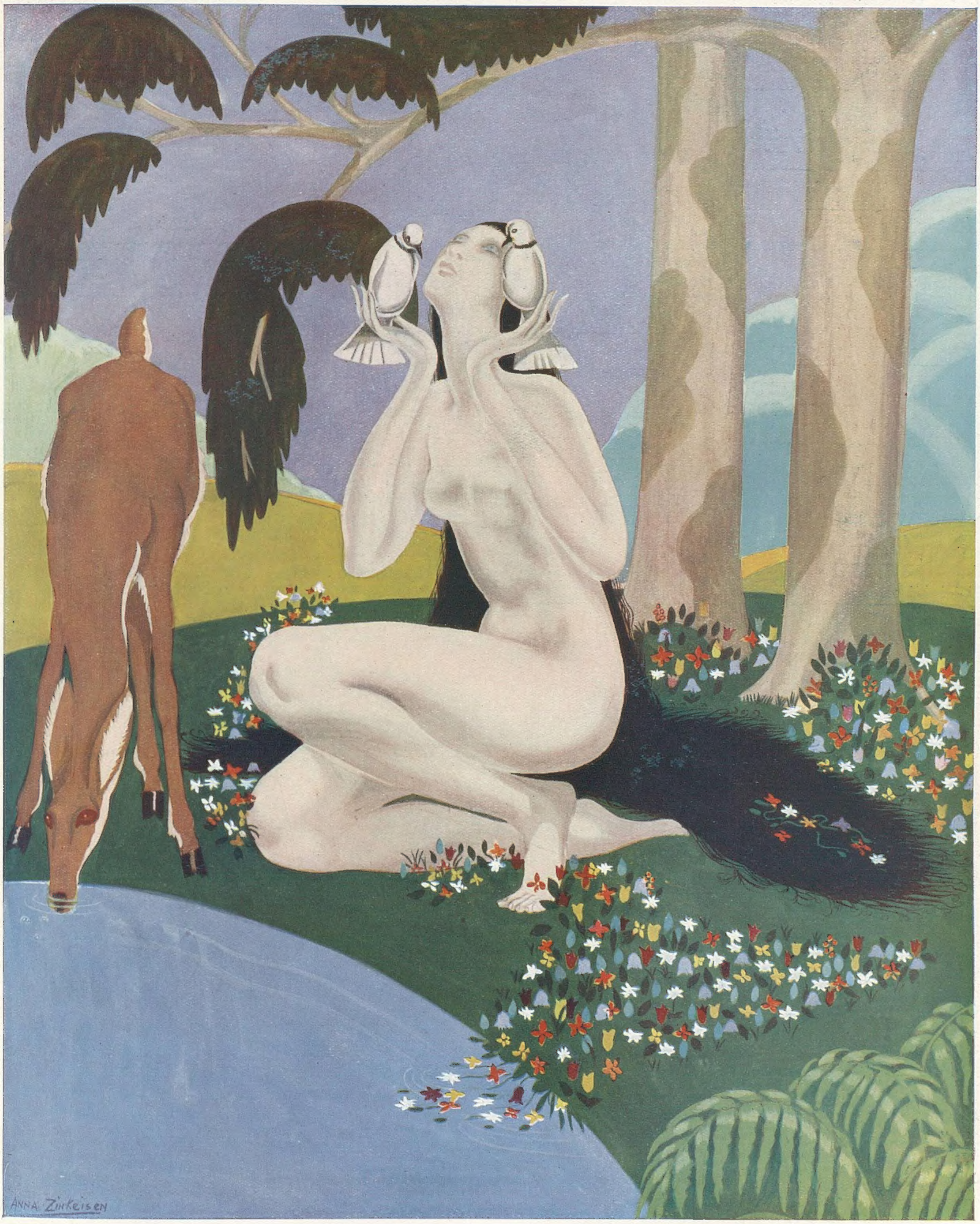

BEAUTY NUMBER

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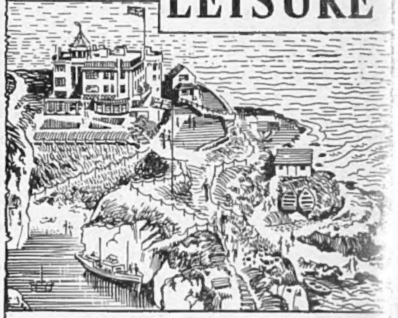

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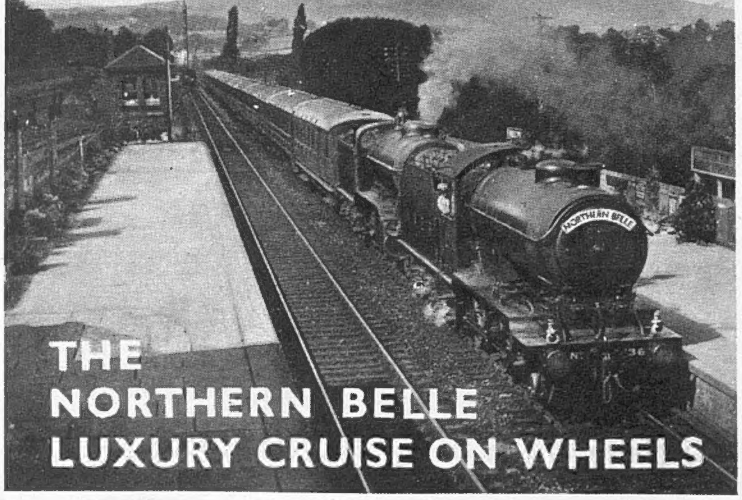

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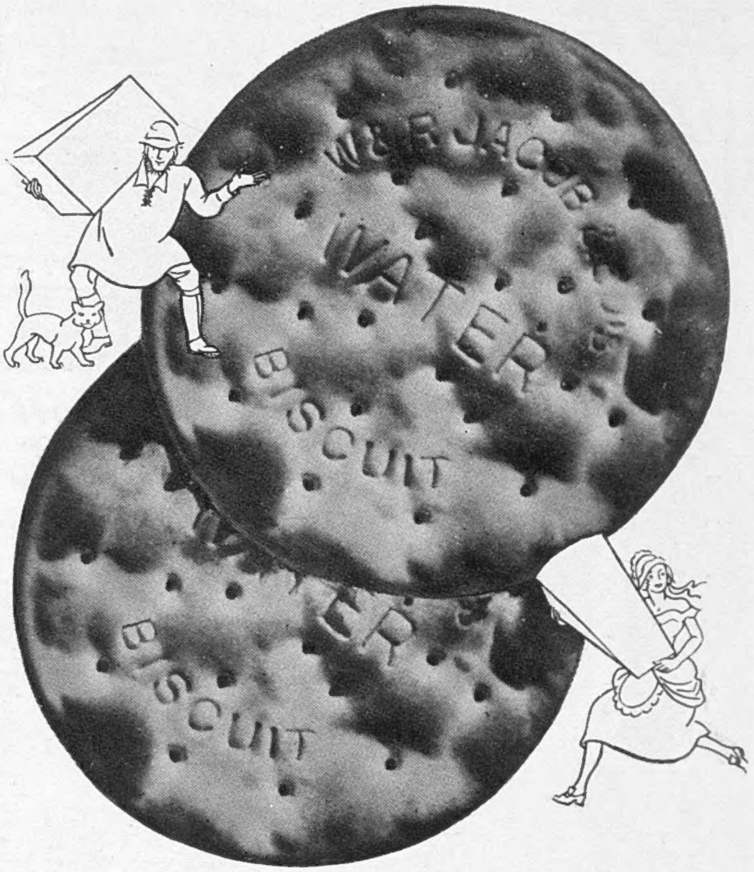

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The Sketch

No. 2154.—Vol. CLXVI. WEDNESDAY, MAY 9, 1934. ONE SHILLING.

PERFECT BEAUTY—MARLENE DIETRICH.

Miss Marlene Dietrich's perfect face is set off by a pearl diadem in this "still" of her in the Catherine the Great film, "The Scarlet Empress."

MOTLEY NOTES.

By ALAN KEMP.

BEAUTY.

I AM not a beauty expert—that is to say, I have no personal, first-hand knowledge of the subject. Without egotism, I think I may describe my face as an average, serviceable, hard-wearing sort of face ; but nobody I have met so far has ever suggested that it was likely to launch a thousand ships. Besides, I am, unless I am misinformed, a man, and men's faces do not matter very much except on stage and screen —though I do not know that we score greatly in that respect over the opposite sex, whose faces matter enormously, for we have all the bother and nuisance of a perpetual battle against nature with the inadequate weapon of a razor. Even that gallant but unequal contest, which I share with all my sex except beavers, does not give me the right to speak with any authority on beauty ; but, since I understand that this number of *The Sketch* is devoted to all things bright and beautiful, I humbly offer one or two suggestions which, if not bright, will endeavour to be beautiful.

ONE OF THE TWO MOST FAMOUS TYPES OF BEAUTY : NEFERTITI.—This austerely lovely head of Queen Nefertiti, wife of the " Heretic " Pharaoh, Akhenaten, was found during the 1912 excavations at Tel el Amarna. Many consider the bust as the most living thing that has survived from the ancient world, and acclaim the Queen as the loveliest woman of antiquity. The original is in the Berlin Museum.

Now, what is beauty? The philosophers and poets have been very busy asking that question, and one of the poets has laid it down in emphatic terms that beauty is truth, the whole truth, and nothing but the truth. Well, I hope that applies to all the attractive faces one sees in this land of attractive faces, and if any cynic suggests the contrary, I would only say that there is never any harm in cultivating and assisting truth—indeed, it is what we are all taught to do from earliest infancy, is it not, O Cynic ? Then I remember another poet, one Spenser, who took a different line, observing that—

> Beauty hath created been
> To undo, or be undone.

That seems to me a trifle harsh. It sounds like the peevish remark of one who has been crossed in love, probably quite rightly. It is true that spots of bother have been caused ere now by pretty faces, but I am convinced (being a sentimentalist in these matters) that that only makes them more interesting and that life would be a drab affair without them. Therefore they are worth cultivating.

Another very common and distinctly cheap sneer at beauty is that it is only skin-deep. To begin with, that all depends on the skin, which is a very important part of beauty, and the remark is most frequently made by those who, from a cuticular point of view, have reason to be covetous. To go on with, the observation is quite inaccurate, for beauty is not skin-deep, but character-deep, and there is a great difference between a face and a façade. And again, even if the adage is true, it proves nothing, for skin is a form of attire or adornment about which we have no choice, and therefore, since we must wear it whether we like it or not, we might as well make it as *chic* as possible.

I do not quite understand the attitude of those who think that these things do not matter — who are, in the common phrase, " indifferent to their personal appearance." There is a world of difference between being vain and fussy and " would-be " and having the right sort of *amour propre* which prompts you to make the best of yourself in the eyes of others. There is something wrong with your self-respect if you do not care how you appear to your fellow-creatures ; for there are very few people who really and sincerely *don't* care, and when they pretend not to do so, they are merely trying to excuse a discreditable admission of defeat. I have known " artistic " people who prided themselves on their acute sense of beauty, and whose apparel and general appearance gave one That Sinking Feeling. How they reconcile this with their expert sense of the beautiful I do not understand. I do not mean that a poet need be dressed like a wedding-guest in order to produce a deathless lyric ; but there is something very human and natural in Wagner's love for his bright dressing-gowns, and his inability to compose if he did not feel that he was, so to speak, dressed for the part. You feel more *alive* when you look your best, and when you once begin to feel that your looks do not matter, you have practically admitted that you yourself do not matter—which is suicide.

Like most things sublunary, making the best of yourself requires effort—effort which you can never afford to relax. If, like Topsy, you just grow, you are apt to be all stalk and no flower. The majority of us are not so lavishly endowed by nature that we can afford to neglect any of our assets ; and it is astonishing what results care and attention (all in due proportion, but all studiously maintained) can achieve with even a modest supply of assets. We all know women who, without a great deal of money or over-whelming natural advantages, invariably contrive to stand out stereoscopically, so to speak, in any company ; and there is not a man with eyes in his head and red corpuscles in his veins who does not admire such artists in self-culture. On the other hand, there is nothing more distressing than to see an attractive woman gradually becoming careless and slack. She need not lose interest at any age whatever—for it is not the young who have the monopoly of beauty nowadays—and if she does, she has let down not only herself, but the whole side.

But the women of England need no reminder, I trust, of these platitudes, for they know, or ought to know, that the best they can make of themselves is the best in the world. Is that insular prejudice ? Possibly : but what matter, if it happens to be true ?

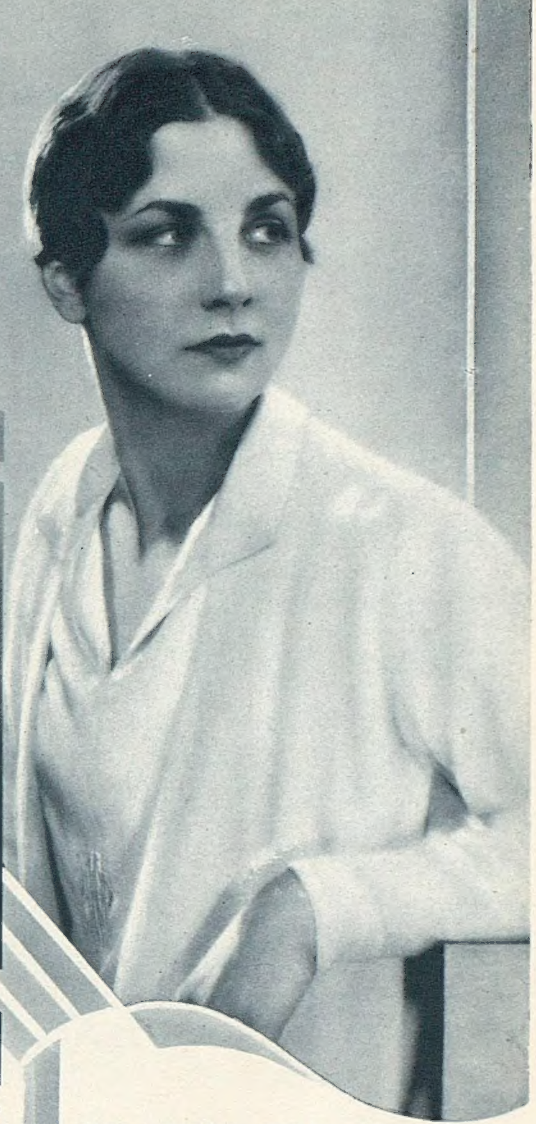
ONE OF THE TWO MOST FAMOUS TYPES OF BEAUTY : THE VENUS DE MILO.—The wonderful lines of the Venus de Milo (Aphrodite of Melos) remain unchallenged through all the flowering variations of the human figure in art since the days of ancient Greece. The statue was discovered in the Island of Melos, among the ruins of the theatre, in 1820, and is now in the Louvre, Paris.

Photograph by Alinari.

WINNERS ON ÆSTHETIC AND ATHLETIC POINTS.

MISS BETTY BATT, a coming personality in the lawn tennis world, has æsthetic, as well as athletic, value. She is Junior Lawn Tennis Champion of Middlesex.

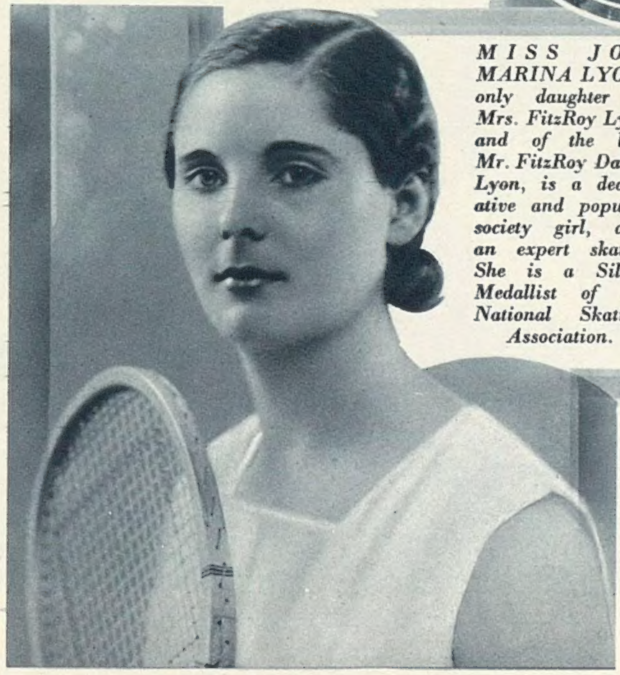
MRS. FEARNLEY-WHITTINGSTALL (Miss Eileen Bennett) is one of the most graceful and decorative personalities of the lawn tennis world.



MRS. HELEN WILLS MOODY'S rather serious charm is well illustrated by this portrait of her. She is an artist as well as a lawn tennis player.

MISS HELEN JACOBS, the American Wightman Cup Captain, has regular features and a beautiful, calm brow.

MISS JOY MARINA LYON, only daughter of Mrs. FitzRoy Lyon and of the late Mr. FitzRoy David Lyon, is a decorative and popular society girl, and an expert skater. She is a Silver Medallist of the National Skating Association.

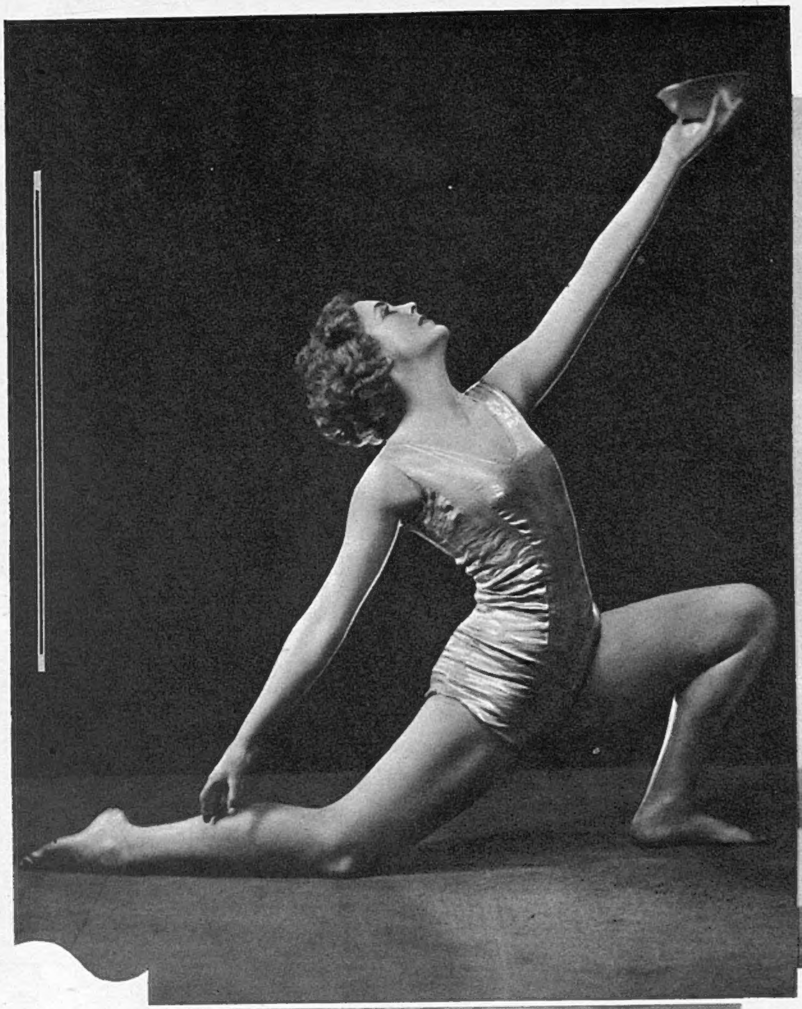


MISS KATHLEEN STAMMERS, the promising English lawn tennis player, has the wide brow and clear eyes of the classic Amazon.

MRS. FRANK STRAWSON (formerly Miss Joan Reid-Thomas) is a leading lawn tennis player. She won the Covered Courts Championship at Queen's in 1925, and again in 1931, and has had many other successes. She is equally easy to look at in lawn tennis costume and in "mufti."

SEÑORITA LILI DE ALVAREZ, the famous Spanish lawn tennis player, is returning to tournament play this year, and will be seen at Wimbledon, after an absence of two years owing to illness. Her good looks and her chic are well known.

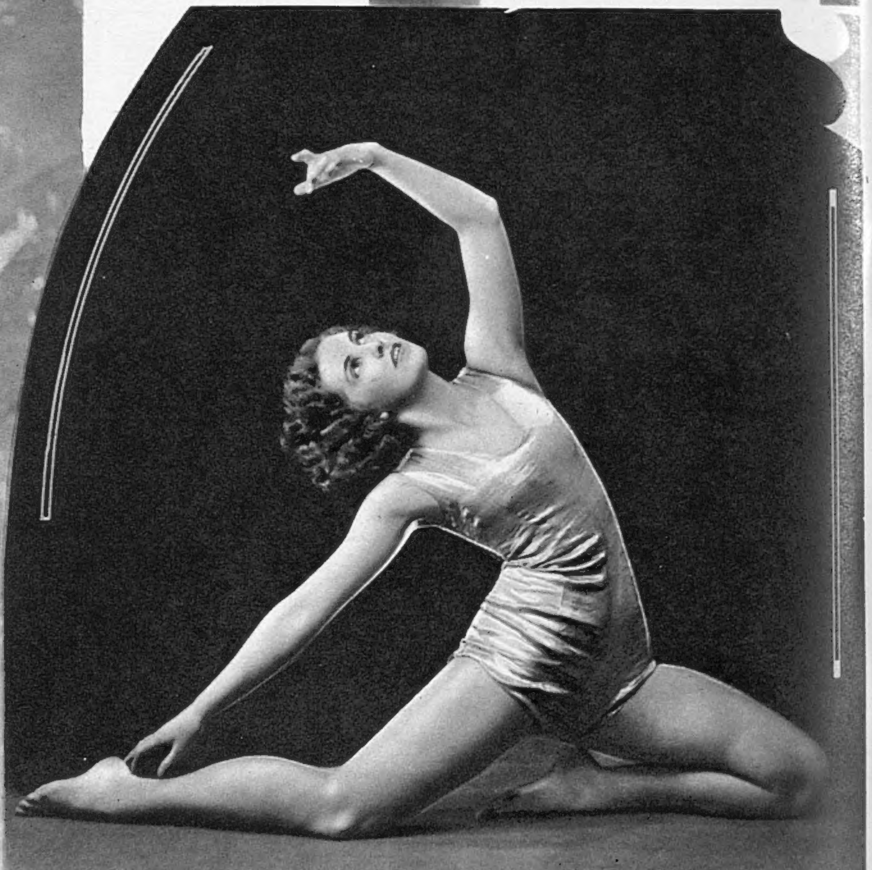
A BEAUTIFUL WOMAN TEACHES



(Left)
An expressive pose—" Aspiration."

The " Polar Bear " exercise for the " slim-through " look.

A movement to obtain " Buoyant Balance."

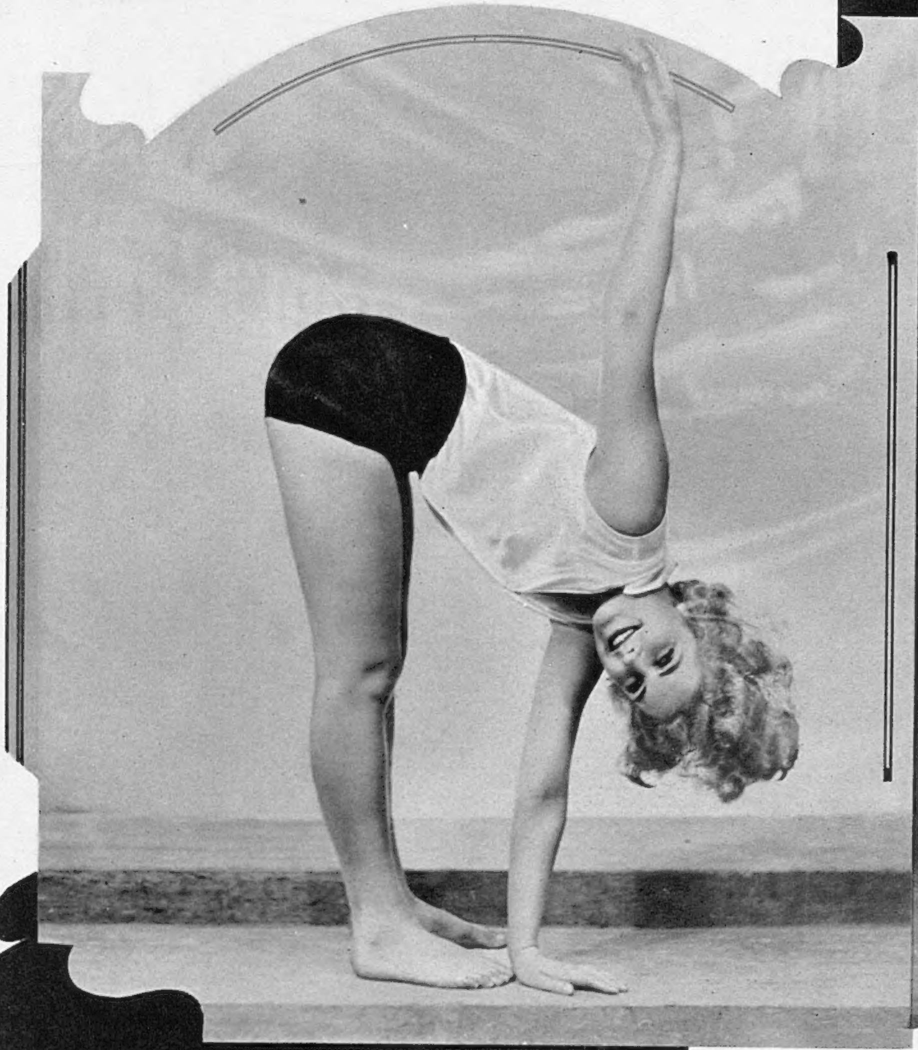


An exercise for line and balance.

MISS PRUNELLA STACK is the charming young daughter of Beauty. She will lead the coming demonstrations of the League and June 1 at the Royal Albert Hall. The idea of the

PHOTOGRAPHS BY

WOMEN HOW TO BE BEAUTIFUL.



An exercise for straight knees and a slim waist.

An expressive pose—" Ecstasy."

An expressive pose—" Contemplation."

An exercise for straight legs and slender hips.

Mrs. Bagot Stack, founder of the Women's League of Health and (which now numbers 37,000 members) fixed to take place on May 31 exercises is to make women graceful, healthy, and beautiful.

JANET JEVONS.

MISS MERLE OBERON'S beautiful face is here seen transformed into various types by clever eyebrow make-up. Here the slightly arched and shaped line gives her a chic GROOMED appearance. She is the English star under contract to London Film Productions.

WISTFUL BEAUTY is achieved for Miss Oberon by giving her a soft eyebrow, arched to a thin line. She is now playing with Douglas Fairbanks in "The Private Life of Don Juan."

The ORIENTAL look, necessary for Miss Oberon's appearance in the successful film, "The Battle," in which she played the part of a Japanese, was achieved by carrying the eyebrows well down the centre of the face. The make-up, like the others on this page, was the work of Mr. Jimmy Barker, the Hollywood expert.

(Left) UNSOPHISTICATED CHARM is the result of wearing "natural eyebrows," not plucked or shaped. Merle Oberon looks sweet and rather simple in this make-up.

(Right) An impression of MYSTERY is achieved by having sharp, oblique eyebrows. Miss Merle Oberon here looks a wild, temperamental creature, all by eyebrow magic!

PHOTOGRAPHS BY TUNBRIDGE.

EYEBROWS ALTER TYPES OF ATTRACTION!

A BEAUTY OF
"THE PRIVATE LIFE OF DON JUAN."

MISS MERLE OBERON appears in this striking costume as Pepilla, the dancer, in the new London Film production, "The Private Life of Don Juan," which is being made at Elstree. The dresses are all Oliver-Messel-Iberian.

BEAUTY ASIDES. By PAMELA MURRAY.

MISS SUSAN BLIGH, younger daughter of the Hon. Mrs. Noel Bligh, is a 1934 débutante. Her arched eyebrows and classic brow are among her notable features.

MISS JACQUELINE PARAVICINI, younger daughter of H.E. the Swiss Minister and Mme. Paravicini, is a débutante. Her dark eyebrows and clear, confident eyes have personality as well as decorative value.

MISS JASMINE BLIGH, elder daughter of the Hon. Mrs. Noel Bligh, has magnificent eyes and a broad brow, like her younger sister, Susan.

(Right) MISS ELIZABETH HACKING, the only daughter of Mr. Douglas Hacking, Parliamentary Under-Secretary for the Home Office, is a blondetype of girlhood.

HAVING resisted the temptation to call this article "Beautiful Asides," we tinker with the typewriter, wondering where to begin, or, what is more important, with whom to begin. No woman in the world so plain she has not one beautiful feature, one reason to rank with Mary Stuart, Mrs. Langtry, and Garbo. It may be a nostril or a nostalgic expression; it may be a witty tongue or the reflection of beauty from beautiful possessions; or, again, it may be the beauty of her soul. We write this without mockery. On the other horn of the dilemma, there is no beauty to-day, the ninth day of May, in the twenty-fourth year of the reign of our Sovereign Lord King George V. (long may he be spared!), so outstanding that she can claim this opening paragraph as her prerogative. Dietrich and Hepburn menace the Garbo. On the stage there is too pretty a choice. In "society" there are many handsome dowagers, more lovely matrons, and a plethora of golden girls, but we 're not inclined to ask them: "What are you when the moon shall rise?"—as Sir Henry Wotton asked the ruffled ladies of James the First's London. He could put Elizabeth of Bohemia on a safe pedestal, but, though we have many Elizabeths, including a winning Princess, and many Bohemians in our midst, we have not even a suitable pedestal (Nelson's column being occupied) for our Unknown Beauty—"th' eclipse and glory of her kind."

Hollywood gives us a hint—it periodically increases the circulation of moving-picture magazines and the suicide rate of their editors by asking the Great American Public to commit a series of Grand Trunk Murders, chopping the ankles off this beauty and the dimples off that, in an endeavour to create the Perfect Heroine and win ten thousand dollars. The following questionnaire (two hundred per cent. genuine) was answered by all and sundry. She had a lot of fun filling it up.

SYNTHETIC HELEN OF WEST ONE.

Arms—heroically moulded—Lady Bridgett Poulett.
Bone structure—including the perfect jaw—Oriel Ross, of "Touchwood."
Carriage and Ladylike Deportment—(1) Miss Penelope Dudley-Ward; (2) Miss Shelagh Morrison-Bell.
Hair—Heavy polling for golden Lady Inchcape, golden Lady Brougham, *blonde cendrée* "Bunting" Stephenson, silvery Mrs. Harriman, orange Marjorie Mars, and inky Lady Haddington.
Dimples—Lady Warwick, won on a recount from Dorothy Hyson.
Ankles—Lady Castlerosse, of course.
Bracelets—Lady Ashley.
Brains—The public left this column completely blank.
Neck—Lady Delamere; slenderly swanlike.
Mouth—Gladys Sammut.
Eyebrows—Lady Tiverton; emphatically dark.
Dress-sense—Gertrude Lawrence, town; Lady Chesham, country; Daisy Fellowes, abroad. Dorothy Campbell, runner-up all round.
Skin—Iris Ashley; whiter even than London milk.
Feet—in the Greek mould and her own last—Lady Earle.
Ears—Mrs. Mike Wardell.
Hands—pale as camellias, strictly ornamental—(1) Lady Rosemary Ryan, wearing Chinese nails; (2) Mrs. Carl Bendix.
Complexion—Lady Elizabeth Murray's owes most to nature. Many honourable mentions from Ireland, headed by Lady Milton.
Pearls—Miss Sheilah Roche.
Waist—Mrs. Hugh de Rougemont.
Eyelashes—Lady Mappin—artificial sweepers barred.

Graceful mover—(1) Tall Lady Buchanan-Jardine; (2) Little Lisa Maugham.
Nose—Lady Diana Cooper and Gladys Cooper (classic). Mrs. Victor Malcolm (Ann Todd) and Miss Moira Hunter (turned up).
Voice—Sweet and low and all that—Mrs. Violet Trefusis.
Wrists—Mrs. Richard Norton.
Wit—No choice between Rosita Forbes and Mrs. Arthur McGrath.
Smile—(1) Yvonne Printemps; (2) Lady Alington.
Teeth—This year's débutante, Rosemary Maitland-Makgill-Crichton, by one mark from last year's débutante Jean Elkington. Third—Diana Fishwick.
Taste—Modern, Lady Melchett; eighteenth-century, Mrs. Jock Bruce.
Laugh—Mrs. Allan Adair's low-seated giggle wins from Mrs. Richard Herbert's healthy peal.
Dignity—Lady Furness.
Popularity—The Great British Public voted for Gracie Fields, and Mayfair for Princesse (Brenda) de Chimay. (Accounts audited by Moss Empires and the Ritz.)
Emeralds—Mrs. Amherst Villiers—formerly Mme. Maya de Lisle.
Fascination—Mrs. Violet Breasted.
Expression—Mrs. Cunningham-Reid, sweet; Lady Louis Mountbatten, intelligent.
Charm—(1) Lady Warrender; (2) Mrs. Violet Hirsch.
Eyes (most important feature of all)—Mrs. Sweeny's are the finest we're likely to see in a lifetime. Will those in favour of recording for Mrs. Sweeny, otherwise THE Whigham, kindly hold up their hands? Thank you. Thank you very much—the ayes and her eyes have it.

MISS ROSEMARY LIEGE DAVIDSON-HOUSTON is a débutante. She is the only child of Major and Mrs. Davidson-Houston, of Pembury Hall, Kent. Her eyes and her sweet expression are among her winning points.

Because even writers are human (we'll spare you further sob-stuff), it's impossible not to have personal preferences among the beauties of to-day. Some faces seem to fulfil an exquisite destiny, others equally praised fail to register beyond a line of lipstick. We feel grateful to Mrs. Beck for being our ideal; each feature in perfect relationship to the other, the whole illumined by an appealing glow. We first saw Mrs. Beck when we were seven and she was Clare Tennant, but have had no cause, in twenty years, to change the opinion then formed. In another twenty we hope to be of the same persuasion. Though so like Raeburn's Mrs. Scott-Moncrieff, she's really Hoppner-esque, as is Mrs. Peter Bathurst (Ann Gore-Langton); Raeburn having painted very few pretty women, there being none to paint in his country of dry wit and high cheekbones.

MISS VALERIE BROOKE, youngest daughter of their Highnesses the Rajah and Ranee of Sarawak, will be presented at a forthcoming Court. She has beautiful eyes and a charming-shaped face.

One of the amusing chapters in "Valentine's Days" deals with a Pageant of Beauty organised by Miss Olga Lynn in 1928. The author was among the judges, but differed, as could be expected, from their decisions. He notes that most of the competitors have since changed their names, and prints a list of marks given. Rafaele Kennedy, afterwards Mrs. Clare Van Neck and now the Duchess of Leinster, features; also the French sisters, and others prominent during that autumn of boom. It's an illuminating record of the day before yesterday. In his opinion, Miss Gwen Le Bas deserved all the prizes without any reservations. Her expression of sweetness and goodness must have pleased as much as her prettiness. She is now Mrs. Gray Horton.

MISS ELIZABETH VAUGHAN LEE, the débutante daughter of Colonel Arthur Vaughan Lee and Mrs. Vaughan Lee, of Dillington Park, Ilminster, has a clear-cut profile and fine eyes.

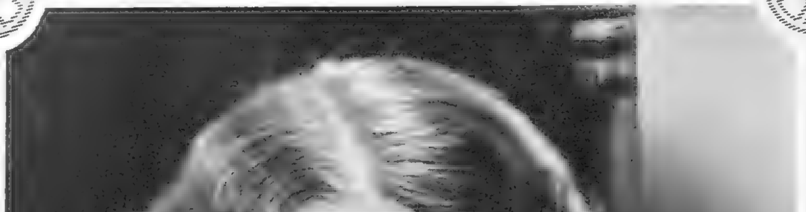
MISS VIRGINIA GILLIAT is the daughter of Mr. and Mrs. Jack Gilliat. Her blonde hair, wide eyes, and well-cut mouth spell charm as well as prettiness.

Looking round our contemporaries, it's clear that beauty, more or less standardised and universally groomed, abounds; but powerful characters and the grand eccentricities of the Edwardians are no more. Mme. Paul Dubonnet and Lady Iya Abdy, neither of whom, once met, is it possible to forget, both belong to Paris. Here we have no dominant beauty with mental make-up to match her appearance. Brilliant women exist, but, though some are attractive, it's ridiculous to inscribe "beautiful" on their Enclosure Badges. No more grumbling — we must gratefully count our blessings, remembering that, though "every fair from fair some time declines," others arise "so long as men can breathe or eyes can see," to delight successive generations. That fleeting quality of which the poets sing is the essence, the tragedy, and the immortality of beauty. To-day, perhaps luckily, we have no Cleopatra. To-morrow?

SOME OF THEIR MOST
BY FAMOUS SOCIETY

MISS PENELOPE DUDLEY WARD, the screen-actress daughter of Mrs. Dudley Ward: a photograph by Paul Tanqueray.

VISCOUNTESS WEYMOUTH, the wife of the Marquess of Bath's son: a photograph by Lenare.



MISS ULRICA THYNNE, only daughter of Colonel Ulric and Mrs. Thynne: a photograph by Bassano.

LADY DIANA COOPER, as the Madonna in "The Miracle": a photograph by Cecil Beaton.

It is impossible for society photographers to select their most beautiful sitter—for so many lovely clients come to their

BEAUTIFUL SITTERS—PHOTOGRAPHERS.

PRINCESS PAUL TROUBETZKOY, the novelist Princess: a photograph by John Everard.

MISS PRIMROSE SALT, the "Helen of Troy" in the Marlowe Society's "Doctor Faustus": a photograph by Paul Tanqueray.

MRS. CLAUDE LEIGH, the wife of Mr. Claude Leigh: a photograph by Peter North.

LADY PAMELA SMITH, younger daughter of the late Earl of Birkenhead; a photograph by Yevonde.

studios. These photographs show some of the most beautiful of the many beautiful women whose portraits they have taken.

BEAUTY SEEN BY THIS YEAR'S

(Left) "*MRS. GERALD WELLESLEY*" — *by James Gunn.*

The mediæval style velvet dress in which Mrs. Gerald Wellesley posed belongs to no particular date.

(Right) "*THE LADY DELAMERE*" — *by John A. M. Hay.*

Lady Delamere is the eldest daughter of Lord George Scott and of the late Lady Elizabeth Scott.

"*MRS. H. DIXON*" — *by Harry Dixon.*

A portrait of a striking-looking young woman in a dress which combines fashion with picturesque quality.

"*LADY ANNE RHYS*" — *by Sir John Lavery, R.A.*

Lady Anne Rhys, only daughter of the Marquess and Marchioness of Douro, and wife of Lord Dynevor's youngest son, in a blue ball-dress.

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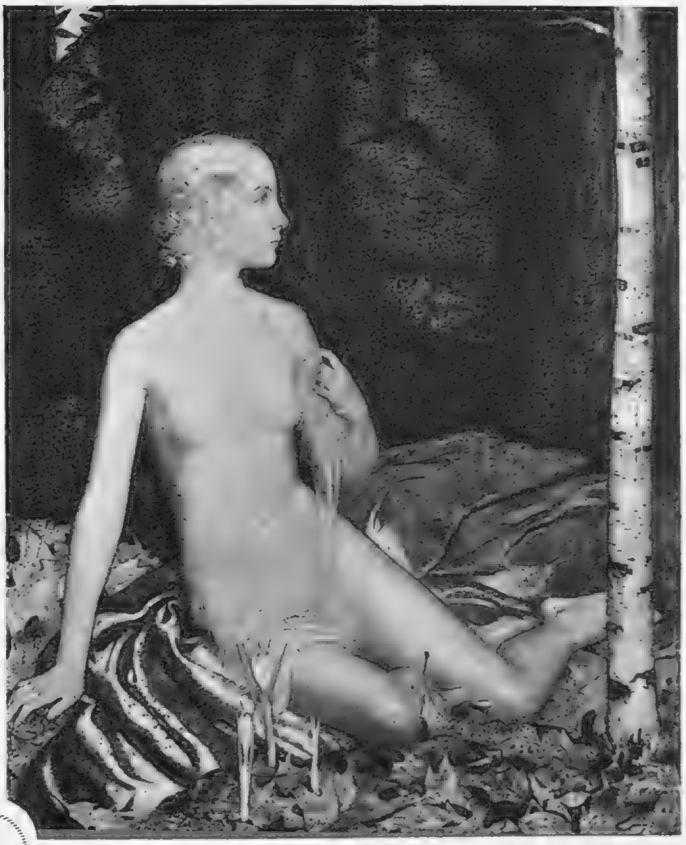
ROYAL ACADEMY PAINTERS.

(Left) *"THE MAIDENS"* — *by B. Fleetwood-Walker.*

One of the attractive subject pictures in this year's exhibition.

(Right) *"SILVER BIRCH"* — *by Dorothy W. Hawkesley.*

A charming subject picture symbolising the coming of spring.



"THE SWIMMER" — *by Lancelot M. Glasson.*

One of Mr. Glasson's series of pictures of young girl athletes.

"COMBING HER HAIR" — *by Dame Laura Knight, D.B.E., A.R.A.*

A fine example of Dame Laura's work. The wreath over the corner of the looking-glass suggests that the girl may be dressing for her wedding.

BY THE PROPRIETORS OF THE "ROYAL ACADEMY ILLUSTRATED."

THE WORST MOMENT OF MY LIFE.

No. XV. GRETA NISSEN.

With this series "The Sketch" lifts the veil on the worst moments in the lives of some distinguished persons. MISS GRETA NISSEN, the beautiful dancer and screen star, is the fifteenth to go into the "confessional."

"NO, I do not think I can dance to-night—I would be no good—I have not practised since two months." Speaking haltingly, with a strong Swedish accent, Greta Nissen politely but firmly, eight years ago, refused a request that she should do a speciality dance at a big dinner to which she had been asked and which was to be given that night to celebrate the successful termination of an international film congress in Hollywood.

Two months before, she had arrived in Hollywood for the first time, with great *éclat*, after a very big personal success in a musical show in New York. New York had been wildly excited about her dancing, and, as is always the way when anyone becomes wildly excited about anyone, Hollywood had immediately "snapped her up."

Now, owing to the amazing publicity system of America, Greta Nissen's dancing had become almost a legend. Small wonder that she had been asked "to oblige" with a dance at this historic banquet. But the occasion was far too important a one for any *danseuse* to appear after only eight hours' notice, so in fairness to herself she had had to refuse.

The dinner was given in one of the studios which had been converted into a vast banqueting-hall of truly Hollywood magnificence. On three sides of a square, tables were placed in tiers above each other, rather like a stadium, while the remaining side was taken up by a stage on which, later, the artistes were to appear for the entertainment of the guests. Hollywood was going to have a real spread.

At the bottom of the three-sided valley was the head table, and it was there that Greta Nissen sat among the other chief personages of Hollywood. She enjoyed the dinner immensely. On either side of her were amusing people who made themselves even more charming by being amusing in German. This she appreciated, for, as it was her first visit to America, her English was liable to run dry on these occasions. By a great stroke of luck, however, she found that she could understand most of the jokes made by the speakers, and joined in the attendant laughter with great gusto. It never occurred to her that she was having too good a time, and that Nemesis might have any shocks in store for her.

Therefore, when the organiser of the banquet went up on the stage and announced that they were now going to be privileged to see a dance by a famous young star, who had created a furore in New York recently, and who had kindly consented to entertain them that evening, she joined vigorously in the applause and looked round to see who was about to appear.

MISS GRETA NISSEN, the beautiful Scandinavian dancer, actress, and screen star, who is appearing in the Palace Theatre revue, "Why Not To-Night?", is the fifteenth to disclose her secret in "THE WORST MOMENT OF MY LIFE" series for the benefit of "Sketch" readers. She was born in Oslo, Norway, and is famous throughout Scandinavia as a dancer. She made her American stage début in 1923, and her first screen appearance soon after. She has made three films in England for British International Pictures at Elstree. Her rôles include the lady tiger-tamer in "Red Wagon" and the only female part in "On Secret Service"; and her latest picture is "The Luck of a Sailor," based on the play "Contraband."

Suddenly, a blinding spotlight was focussed on her, and an appalling thought dawned on her. "There must be some mistake," she whispered to her neighbour.

But the M.C. on the stage was speaking again. "Ladies and gentlemen, I present Miss Greta Nissen." There was more applause.

"You 'll have to go up on the stage," Greta Nissen's neighbour whispered back.

She had no very clear idea of how she got on to the stage. She was only conscious of the roar of the applause and the blinding spotlight that followed her wherever she went. But a few seconds later she found herself standing next to the M.C., who had so treacherously announced her.

Greta Nissen tried to speak, but found that in her agitation she suddenly could not say one word of English. Feverishly she racked her mind for some phrase that would explain the situation, that she neither had her music arranged, nor had practised for two months, nor was dressed suitably for dancing. But even as she stood irresolutely on the stage, she heard the studio orchestra break into the opening bars of the very music to which she had danced in New York. And meanwhile, the well-dined audience, after a final burst of welcoming cheering, had relapsed into silence, waiting for her to begin to dance.

Greta Nissen was frantic; if only she could think of something to say—to explain that it was all a mistake. But, try as she might no words came to her—and all the while the music was playing, the spotlight was on her, and representatives of every film studio in the world were watching her waiting. She was still standing rooted to the spot when her cue to begin her dance came. The orchestra played the introduction again. This time she began to move; it was no use, she 'd have to try to go through with it . . . if only her dress could stand the strain.

Greta Nissen danced—she danced desperately—to all intents and purposes she was dancing before the whole world, but she realised that her performance was lacking terribly in polish. . . . If only she had practised—would the audience notice? It was a slow, ethereal dance—to the dreamy, poetic music of Chopin. Greta Nissen floated across the stage . . . as ethereally as her tight dress would permit . . . a slow pirouette . . . then a deep curtsey . . . *rip!* . . . she faltered as she recovered from the curtsey. . . . Nemesis had again taken a hand in her affairs—her dress had given up the struggle, and the seam at the back had split.

As unostentatiously as she could, Greta Nissen put her hands to her back—it was a large split and gaping terribly—she would have to hold it for the rest of the dance. Frantically she struggled on—there were thirty-two more bars of music left; they seemed like a million at that moment—what the dance was looking like she dared not think. Pirouettes and a lot of graceful arm movements were the essential features of it, and there she was with her hands behind her back, clutching her dress and not daring to turn her back on the audience. She caught sight of the general manager of the firm to which she was under contract—his puzzled face was showing plainly what he was thinking of her work.

The music came to its close. Again Greta Nissen drooped into a deep curtsey. And again there was a resounding *rip* as the seam split for the rest of its length. There was a titter and then silence. It was two years before Greta Nissen could gather enough courage and learn sufficient American idioms to explain away her puzzling performance to her equally puzzled employers.

CYRIL BUTCHER.

MISS MARY FOSTER — A SPARKLING BRUNETTE.

It is understood that the engagement of Miss Mary Foster, the eighteen-year-old brunette daughter of Mr. Basil Foster, actor, cricketer, and athlete, and his first wife, Miss Gwendoline Brogden, to Viscount Ratendone, son and heir of the Earl of Willingdon, Viceroy of India, will shortly be announced. Her sparkling type of prettiness is combined with an excellent dress sense.

PHOTOGRAPHS BY YEVONDE.

WINNERS BY THEIR BEAUTIFUL HEADS.

Distinction and beauty characterise the head of this horse. It is one of the ranch horses in California, and was photographed in its silver-mounted harness at the "Old Spanish Days" Fiesta in Santa Barbara.

Lord Glanely's COLOMBO is unquestionably the best colt in training to-day. Last week he won the first Classic of the year—the Two Thousand Guineas at Newmarket.

Herbert Haseltine's sculpture of Sir Victor Sassoon's HOT NIGHT is at the Royal Academy. He was second in Call Boy's Derby and second in Book Law's St. Leger.

Miss Jeanette Macdonald, the M.-G.-M. screen star, is a keen horsewoman. GHIBOT CHIEF, her six-year-old horse, is a winner in the show ring in America.

PHOTOGRAPH BY YEVONDE.

PERFECT CANINE GRACE.

The SALUKI pictured on this page is a perfect example of canine grace and good breeding. The soft, tufted ears, the liquid, expressive eyes, and the conscious elegance of the pose are all characteristic of the members of this race of Persian aristocrats who have consented to live in England as pets for discriminating dog-lovers. The jewelled collar is a fitting tribute!

WHAT EVERY WOMAN WANTS TO KNOW.

THIS Beauty Question was well reviewed at Covent Garden on the first night of the Opera. The Established Decorative Figures of London Society could be compared with Continental types from the Corps Diplomatique and with the new generation of Good-Lookers. The miniature, olive-skinned Queen of Siam, simply dressed in white, with diamonds round her neck but none in her black hair, was only a couple of boxes away from the Nordically-lovely Princess von Bismarck, who had a huge tiara set on her fair hair.

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The essentially nineteenth-century white, gold, and red grandeur of Covent Garden provides the right setting for such famous pre-war personalities as Priscilla Lady Annesley, whose classical profile was set off by the huge tiara she wore low on her brow. Lady Howe is another established beauty we could admire; and then, without any loss of enthusiasm, we could turn to her daughter, Lady Georgiana Curzon, who had a halo of white flowers in her dark hair; or to Mme. Hofmanstahl, the former Alice Astor, whose wreath of real orchids was one of the dress successes of the evening.

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There was a lovely prima donna on the stage, and another in the auditorium, for Lotte Lehmann's face matches her voice in beauty, and she is also the possessor of a well-proportioned figure. She sang admirably, and was a very handsome Fidelio in a brown tunic and open shirt, with wonderfully well-fitting long suède boots. In the audience sat the lovely Conchita Supervia, all in pale blue, with fluffy blue ostrich feathers waving round her shoulders, and pale blue kid gloves. She was one of the most striking of the women who had chosen to go all feathery with ostrich plumage. The others included Lady Alice Mahon, a decorative member of the older generation; Lady Cunard, Lady Diana Cooper, and Lady (Gomer) Berry.

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Lady Dashwood takes a high place in my list of perfectly dressed young married women, Her instinct for the right thing is unerring, and her silver tissue dress and silver tissue gloves for Covent Garden are another winning number in her fashion records.

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Does the artist find inspiration in a different type of beauty from that which attracts the ordinary man? It's often said that if a Modigliani picture were to come to life and enter a London ball-room, her success would be negligible, and that the Lely beauties from Hampton Court, with their "pop" eyes and solid charms, would never score against our willow-slim moderns. Yet Titian's famous picture of "The Three Ages of Man," which hangs in Bridgewater House, contains a figure which might easily pass for a portrait of Lady Mary Lygon, ready to go to a 1934 ball! The golden hair is done in curls at the back of the head, and Titian has painted his figure of maidenhood in a halo just like those we wear at night. Lady Cynthia Asquith is a Botticelli, Miss Dorothy Dickson a Greuze, Mrs. Claude Leigh a Goya, and . . . but I can't continue the list. It's endless.

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I'll just revert to modern artists for a bit. Augustus John has found inspiration in painting his children as well as his wife. His elder girl, Poppet, is one of a family who are all good-looking. She married Mr. Derek Jackson, the young scientist, a few years ago, when she was eighteen. She is dark, with large eyes, a good skin, and a lovely figure—by which I mean that she is slim without angularity. She dresses well, and the sophistication of her clothes makes a piquant contrast to her extreme youth, as she's only twenty-one and looks younger. Vivian, the younger girl, who is at present in Rome, is also handsome. She paints and sculpts well too, and ornaments her letters to friends with numerous little drawings. The sisters both ride, Mrs. Jackson hunts, and both are good swimmers and dancers.

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Mrs. Colin Gill is another decorative woman from the world of art. She has pale gold hair and is much admired. Her husband has painted her frequently—and no wonder, for with her tall, slim figure and individual style of dressing she makes an admirable subject. Like so many modern women, she has many interests of her own. She writes "thrillers"—several of which have gone into cheaper editions, that sure test of popularity!

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Mr. Randolph Schwabe, who is professor at the Slade School of Art, has a very handsome dark wife, who has been painted by many artists. John has done a full length of her, and she and her pretty daughter are the subject of a good Ethel Walker picture—to say nothing of the innumerable drawings which Mr. Schwabe has made of her.

And, since beauty is sometimes (but not always) supplemented by taste and talent, we must here record that Mrs. Schwabe has a genius for house decoration, and has made their Hampstead home a joy to behold. Her daughter Alice is as fair as she is dark.

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Portrait painting is supposed to be a British national talent, though what's a lovely picture of a lovely may be open to discussion. Everyone, however, agrees that there's no question about the looks of the Dudley Ward girls—Penelope and Angela—and those who go to the Royal Academy will find little subject for argument over the Rex Whistler picture of them. It's done with more than a touch of nineteenth-century romanticism, and comes off triumphantly. The girls, in white, high-waisted dresses with narrow black ribbons to edge the flounces, are posed

All the charm of a springtime wedding is illustrated in this group. It shows MISS HESTER IRENE COOPER, daughter of Mr. E. H. Cooper, of the Old House, Wimbledon, the bride of Mr. Colin Charles Rutherford, youngest son of Mr. and Mrs. D. C. Rutherford and her attendants. The ceremony took place at St. Mary's, Wimbledon, and the bridesmaids were the Misses Betty Paris, Joy Robertson, Una Clark, Anna McMurtry, Anne Brown, and Claire Cran. John Perring was the page.

MISS DIANA GOULD, the beautiful daughter of Mrs. Cecil Harcourt, is one of the dancers who are appearing at the Season of Intimate Ballet at the Mercury Theatre, when "Le Bar aux Folies-Bergère," and other productions will be given. Miss Gould dances the Nymph in "L'Après-Midi d'un Faune"; Chiarina in "Carnaval," and the Lonely Lady in "Our Lady's Juggler."

MISS NORMA SHEARER makes an enchanting Victorian in her latest part—that of Elizabeth Barrett Browning in "The Barretts of Wimpole Street." The spaniel who is gazing at the camera-man with such languishing eyes is the fine specimen who will play the important rôle of Flush in the film.

by a broken fountain, while a coloured manservant, in green livery, unpacks a picnic basket.

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I 'm never sure how wise it is to sit for a portrait in a very fashionable frock. Eventually the picture becomes a period piece, I suppose, like the Sargent Wertheimer series, but there 's the time when it 's just out of date, and rather dreary. Lady Weymouth, however, has taken this risk, for the checked glacé bow she wears under a pink coat in her portrait by Edward Murray is most contemporary; so is Lady Anne Rhys's blue ball-dress, in which she sat to Lavery. The Duchess of Rutland, on the contrary, posed to Dame Laura Knight in a long velvet dress of "no date," and Miss Dickinson sat to Sir John Lavery in a big summer hat and a diaphanous frock which would do for any year's June sunshine.

. . .

Other Royal Academy Beauties. The pale grey lemur, with its symmetrically ringed tail, which sits on the arm of Mrs. Stephen Courtauld's chair in the conversation piece by L. Campbell Taylor, showing her and her husband at 47, Grosvenor Square; and the Duchess of Rutland's white bulldog, lying at her feet in Dame Laura Knight's portrait. His forehead wrinkles are the height of bulldoggy charm!

MRS. MARY BOOKER has a very appealing type of good looks. She is appearing in the screen "Private Life of Don Juan."

. .

If you wish to see all the lovelies, and most of the well-knowns, gathered together in one place, all you have to do is to go to the Curzon Cinema on May 15 for the world's première of the Swiss picture "Rapt." It has already been booked for Paris, Berne, Brussels, Madrid, Rome, and a few other capitals, but they have all got to wait—London 's seeing it first.

The Marquis de Casa Maury was telling me about the picture the other day. It is carried out with rather a new technique, as very little dialogue is used. The theme is forceful and the setting beautiful, while, in addition, the music to go with it is by Honegger. After the performance the Marquis de Casa Maury is having a party at Sovrani's, at which Lady Brecknock, Lady Pamela Smith, Mrs. Archie Campbell, Lady Brownlow, Lady Diana Cooper, and every other decorative woman you can think of will be seen, with full support of notable young men of the moment from every social circle.

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Snapshots of Beauty from Newmarket. Miss Esmé Glyn and Miss Diana Lambton—two sparkling brunette good-lookers, the former in a beige coat over a beige spotted dress, and the latter gay in shrimp pink.

Lady Anne Hunloke, blonde, tall, and very distinguished in pale blue with organdie bows, and ruffles to add feminine gaiety to a simple suit.

Mrs. Marshal Field in brilliant "starch" blue, with a huge white satin bow under her chin, fastened with a large brooch of mother-of-pearl in the shape of a cornucopia.

Lady Durham in a black coat and skirt, enlivened with an organdie blouse of blue and white; and the Princess Royal, slender, animated, and very young-looking in navy blue.

Add to these human beauties the cowslips growing in profusion on the heath, and the big tortoiseshell butterfly which flew across the paddock before the big race, and you will have an impression of the gaiety and early summer brilliance of the day, the dresses, and the whole Guineas meeting.

Our young beauties are growing very business-like since the custom for junior committees in well-doing came in. Lady Alington, who is Chairman of the young section of the International Ball Committee, says that her team have been working with real energy to make the dance at the Dorchester on Monday next, May 14, a big success. They are all going to turn themselves into Tyrolean girls, with flaxen plaits and short, full skirts, on the night, and go on duty in the Bier Garten at one a.m. Miss Diana Mills, dark, sparkling, and popular, is one of them, and the company also includes Miss Nefertari Bethell, Lady Londonderry's two daughters, and Lady Cecilia Wellesley.

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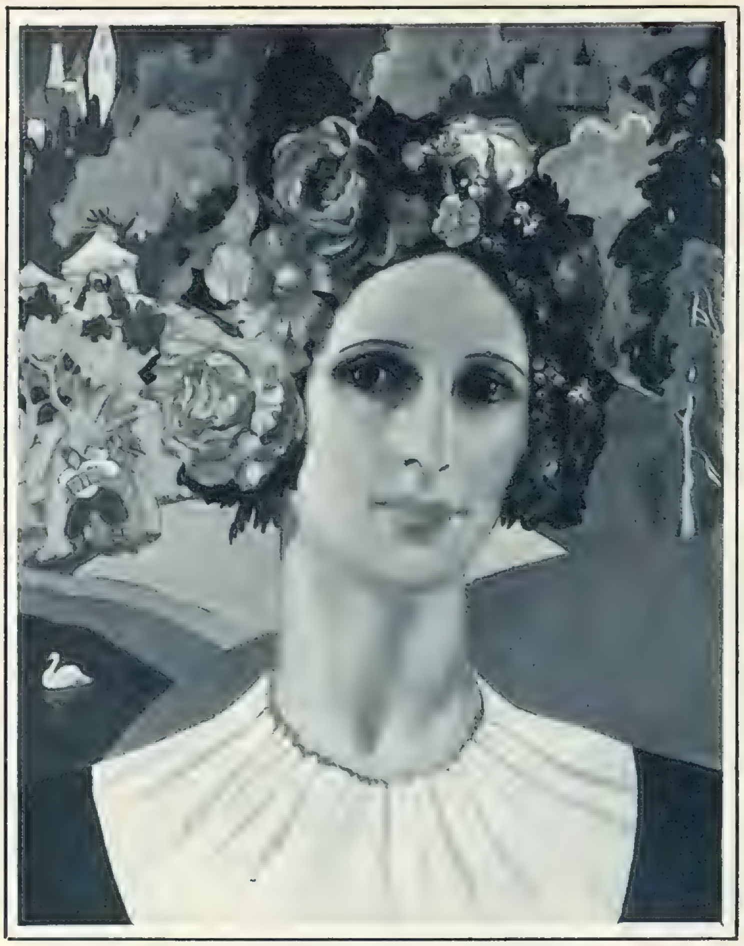
There 's no reason why Beauty shouldn't be a constant guest in our houses, for there 's no end to the enchantment which modern decoration can bring to those who woo her properly. Lady Oppenheimer could take honours in any contest of this kind. In her Vincent Square house the old and the new are harmoniously combined. It has the only drawing-room I know with white plaster walls moulded to look like curtain folds, a black glass door, and furniture which includes some seventeenth-century Flemish tapestry, Chinese vases of the Han period as well as those of the eighteenth century, all at peace with each other. Lady Mount Temple, famous for her flower, furniture, and dress sense; Lady Melchett, not afraid to employ the best modern artists to paint her walls; Mrs. Edwin Montagu, who embarks on painting her own wall-papers; and Mrs. Maugham, who is responsible for all the white drawing-rooms, can also claim beauty as a permanent inmate of their houses.

MARIEGOLD.

MISS JANET HUTCHINSON was chosen as the most beautiful model at the thirteenth National Exhibition of Advertising Art in the exhibition gallery of the Art Directors' Club in the R.C.A. Building in Radio City, New York.

THE SOUTHAMPTON CHAMBER OF COMMERCE.——As we are not including handsome men in this our Beauty Number, we omit the caricatures made by Fred May the other day at the Annual Banquet of the Southampton Chamber of Commerce. Our page of them will appear in our next week's issue.

GRAN'POP.— Incidentally, Gran'pop is also missing from our Beauty Number. That — it must be confessed—is not because we decided to leave out handsome men, but because, try as he would, Gran'pop could not persuade us that he was good-looking enough to be included!



"THE LITTLE RUSSIAN"—by Anna K. Zinkeisen—was exhibited in the Royal Academy, 1933. MISS OLGA ELEINA, who posed for it, is seen in a Ukrainian head-dress.

MISS OLGA ELEINA, who posed for "THE LITTLE RUSSIAN," is herself a Little Russian, and is a flower-painter who exhibits at various galleries. She has sat to Miss Anna K. Zinkeisen several times; and she is most paintable.

MISS DORETTE WOODWARD, daughter of Captain H. C. Woodward, is a superb type of young beauty. The first portrait Gerald Brockhurst painted of her was a commission, but she consented to sit for two more paintings and several drawings. One was shown in the Royal Academy last year, and bought by the Preston Art Gallery. This year she is "hung" at Burlington House as "JEUNESSE DORÉE" and as "KARA."

"KARA"—by Gerald Brockhurst—is a chalk drawing of MISS DORETTE WOODWARD, on view in this year's Royal Academy. She is a most interesting personality, as she is one of the youngest collectors of etchings, and has examples of the work of Rembrandt, Dürer, John, Bone, and a large number of Brockhurst's etchings. She has a studio in Chelsea and is interested in solo dancing and drawing.

LOVELY SITTERS FOR MODERN ARTISTS.

MISS FREDA WALKER has sat to Mr. Lancelot M. Glasson for some of his pictures of girl athletes. She is, for instance, "THE YOUNG ROWER."

"THE YOUNG ROWER," one of Mr. Lancelot M. Glasson's best-known pictures, was exhibited in the 1932 Royal Academy. MISS FREDA WALKER sat for it.

"EILEEN"—by Walter E. Webster—is a portrait of MISS EILEEN HAWTHORNE. The artist was awarded a gold medal for it in the Paris Salon of 1931.

MISS EILEEN HAWTHORNE is the beautiful girl who sat for "EILEEN," the picture by Walter E. Webster.

LOVELY MODELS FOR MODERN ARTISTS.

WE TAKE OFF OUR HAT TO—

MISS DOROTHY DICKSON (Mrs. Hyson; left) for looking as young as her daughter; and to MISS DOROTHY HYSON (right) for looking as pretty as her mother.

PHOTOGRAPH BY PETER NORTH.

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LADY ELLENBOROUGH.

LADY ANNE HUNLOKE.

BEAUTIES OF THE PRESENT D

FROM THE PICTURES BY PHILIP A. DE LÁSZLÓ, M.V

LADY BRIDGETT POULETT.

THE COUNTESS OF DALKEITH.

THE HON. MRS. VEREKER.

LADY LETTICE COTTERELL.

AY ACCORDING TO LÁSZLÓ.

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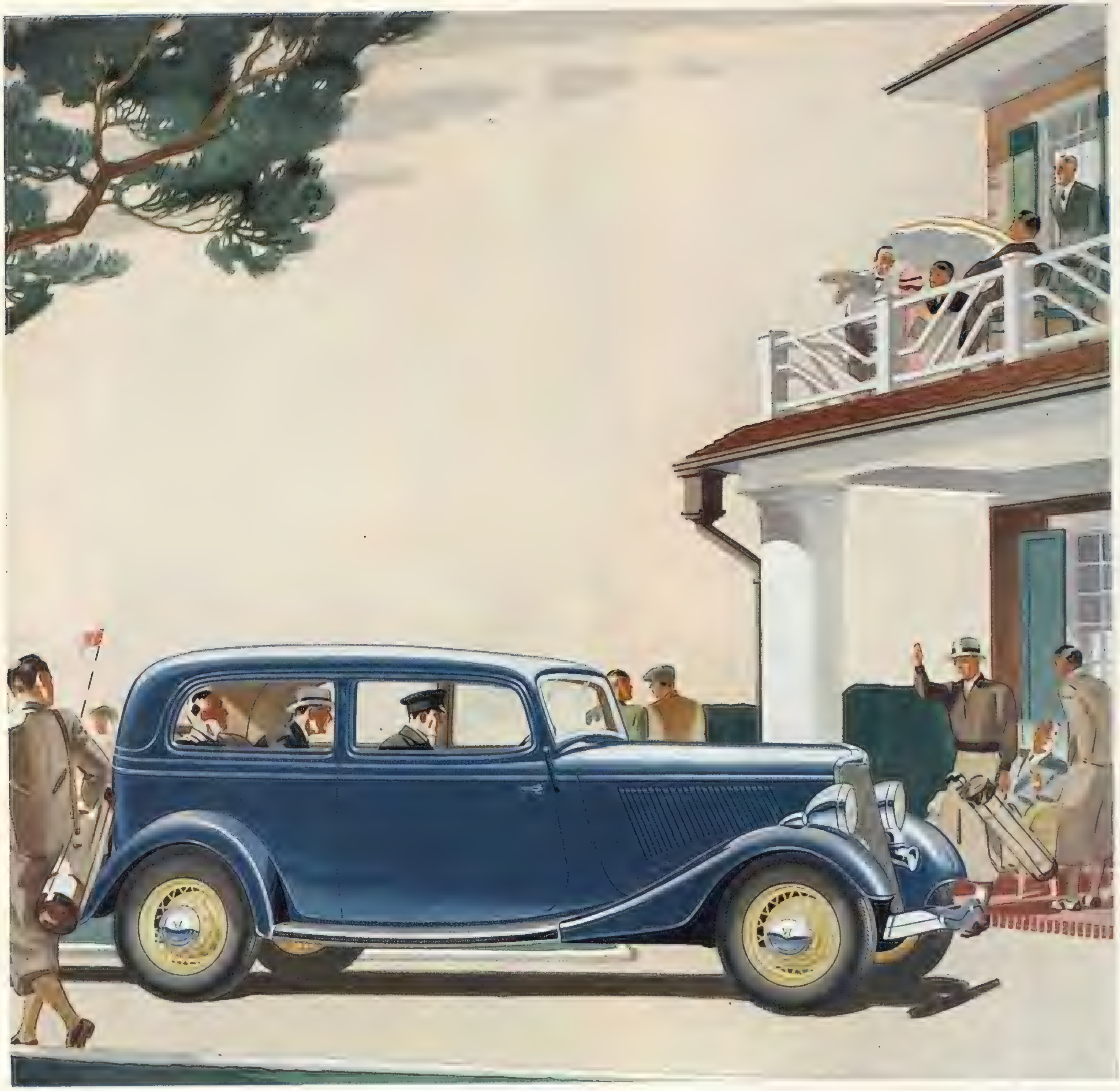

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BEAUTIES OF FILMS OF THE MOMENT WHO FIT THE POETS' FANCIES.

"Her brow is like the snowdrift" applies to CAROLE LOMBARD (of "Bolero" and "Brief Moment"), as well as to Annie Laurie.

"Drink to me only with thine eyes" might have been composed for FAY WRAY (of "Viva Villa").

"Lights that do mislead the morn" was written by Shakespeare, though he had never seen the eyes of KAY FRANCIS (of "Wonder Bar").

"Oh, she doth teach the torches to burn bright" fits LORETTA YOUNG (of "The House of Rothschild"), though written of Juliet.

Swift wrote "Send me hence ten thousand miles, From a face that always smiles." He hadn't seen PAT PATERSON (of "Bottoms Up")!

"He's armed without that's innocent within" comes from Pope's satires, but CLAUDETTE COLBERT (of "It Happened One Night") might be holding the pose for the line.

"With fascination in his very bow" is a line from "Don Juan"—but it fits ELISSA LANDI'S Cupid's-bow lips. (She is in "Man of Two Worlds.")

"Que m'importe que tu sois sage? Sois belle et sois triste!" is a line from Baudelaire which DITA PARLO might have inspired. (She is in "Rapt.")

1. *PRINCESSE ALPHONSE DE CARAMAN-CHIMAY'S slender hands have perfect tapering fingers. She uses a light-rose nail varnish, and her favourite jewels are an antique diamond-and-ruby ring and a diamond bracelet to match, both family heirlooms. She was Miss Brenda Hamilton, and is the sister of Lady Buchanan-Jardine.*
2. *MISS SARI MARITZA'S hands are small and delicate. She believes that their line is best seen when unbroken by rings. She is the screen star who can speak English, French, German, and Chinese.*
3. *LADY ROSEMARY RYAN, sister of the Earl of Erroll, has exquisitely slim hands. She wears her nails very long and pointed, and paints them in different colours, according to her dresses.*
4. *MISS VERA LENNOX'S hands are full of personality, and have pretty, filbert-shaped nails. She is the well-known English musical-comedy, vaudeville, and screen actress.*
5. *MLLE. ALICE DELYSIA'S hands, adorned with a single solitaire diamond, express perfect feminine grace and charm.*
6. *MISS TILLY LOSCH, the Viennese prima ballerina, has supple, long-fingered hands, which fall naturally into graceful poses.*
7. *MISS JOAN CLARKSON'S hands have tapering fingers and a soft, gracious outline.*
8. *MISS ANNA MAY WONG'S tiny Oriental hands are very individual. She wears her finger-nails long, in accordance with Chinese custom. She is playing in the film "Chu Chin Chow."*

FASCINATING FINGERS.

PHOTOGRAPHS BY PAMELA MURRAY, SASHA, AND DOROTHY WILDING.

ORIENTAL FINGER FASCINATION—
BY AN OCCIDENTAL PEARL.

MISS PEARL ARGYLE, the famous dancer, takes the part of Marjanah in the picture "Chu Chin Chow." She is to be the barmaid in the new "Bar aux Folies-Bergère" Ballet, after Manet's famous picture, with music by Chabrin, which is being presented on May 15 by Mr. Ashley Dukes at the Marie Rambert Ballet Season at the Mercury Theatre. Alicia Markova will dance the leading part, the chief Cancaneuse.

"EXQUISITE ZEPHYR" — by Bertram Park.

"DIVINE CONTEMPLATION" — by John Everard.

"HEAVENLY ASPIRATION" — by Walter Bird.

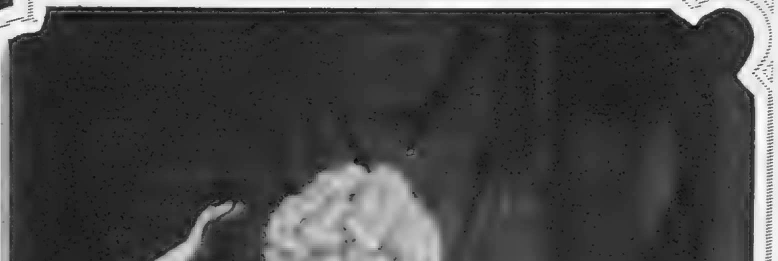
"GRACE IN REPOSE" — by Walter Bird.

THE GOLDEN AGE OF GREECE RECALLED BY CAMERA ARTISTS: THEIR MOST BEAUTIFUL STUDIES.

" SUN-GODDESS " — by B. Leedham.

" THE CURVES OF BEAUTY " — by Maurice Beck.

" THE DAWN " — by Dorothy Wilding



" THE JEWELS"— by Joan Craven.

The pictures reproduced on these pages recall the statues of the Golden Age of Greece, though the camera, not the chisel, has produced them. They are a selection of the most beautiful studies by well-known photographic artists.

CRITICISMS IN CAMEO.

THE STAGE.

BEAUTY IN THE THEATRE.

In our modern theatre something happens behind a picture-frame. The appeal is to the eye as well as to the ear, and the appearance of the people, their movements, the pattern of their disposition on the stage, the scene and décor, are essential to the anecdote as well as the portrayal. The dialogue is indispensable, else it would only be pantomime, yet its emphasis and value is secured less by its delivery than by the pose and action of the players. While clarity and intonation of sound are important, the fount of appreciation is the picture; the pleasure derived from beauty of line, colour, design, and expressive movement. It was not so in Attica nor Elizabethan London, but their stage had no proscenium arch.

The attention to the dimensional background has offered wide opportunities to the stage designer and producer, and in Dr. Ludwig Berger's "The Golden Toy," at the Coliseum, and in the "Three Sisters," at Drury Lane, spectacle is the first delight. Producers like Reinhardt, Jessner, and Stern, in their massive productions have concentrated on pictorial splendour. But the theatre, as the home of the play, is the home of an art where the essential medium is acting. Unless we are held by the playing, then the picture is static. The cantata of scenic progress evokes our admiration, but stirs no deeper emotions.

Beauty is alive. Beauty is more than a happy arrangement of colour and form. The beauty of a landscape is distinct from the beauty of a setting which owes its life to its function in supporting a play. There is beauty in the Regency settings—the scenery, dresses, furniture—because they are so integrally part of "Conversation Piece," at His Majesty's. In the theatre we are primarily occupied with human beings, and beauty considered as a human endowment is something more than grace or adornment. It is power. The loveliest bodily structure can be debased by vulgarity or stupidity, and refinement of mind must harmonise with feature. The perfect expression of beauty in art is conscious. A child's beauty resides in its promise, but beauty on the stage, as in life, is in fulfilment. Whistler's canvas of his mother and Mestrovic's stone reveal beauty shining through the form. So in the theatre it is not the face or the figure, though grace and charm be their attributes, but the genius that can transform which is beauty. Beauty is ageless and creative. It can bring more than elegance, style, decoration, or the vogues of fashion.

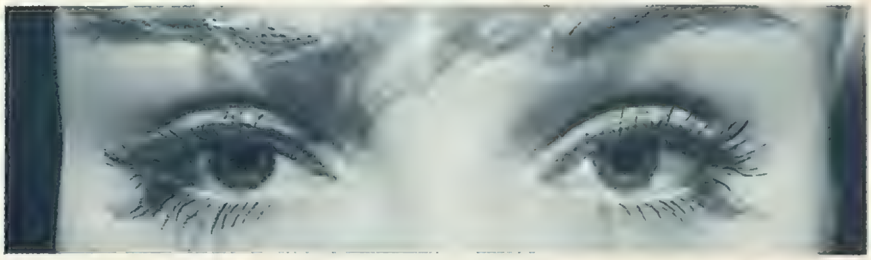
Watch Miss Marie Tempest at the Queen's—what mischief, what fun, what penetration, what accomplishment in every motion!—there is nothing accidental in such art. Watch that astonishing pair, Miss Lynn Fontanne and Mr. Alfred Lunt, at the Lyric. Since the Ancient Greeks it is not permissible to include man in the beautiful, so of the actress note her command of all the shades and subtleties and the precision of her attack. Watch Miss Edith Evans as the Welsh servant, at the St. James's, bring a steadiness and a moving pathos to a plot toppling on the cliffs of farce. Watch Miss Elisabeth Bergner when she is at the Apollo—her mockery, her *gaminerie*, her passion, communicated so beautifully through every expressive fibre. Watch Miss Sybil Thorndike as the tyrant at the Strand—her elaborate preparation, her discreet control, her intensity of mood. Watch Miss Ina Claire, who joins the starry constellation in Shaftesbury Avenue at the Globe in "Biography," so easy and sure in her portraiture, so radiating in her performance, that we must accept her tantalising, tolerant Marion. And is not Mlle. Printemps wholly enchanting as Mélanie in Coward's "Conversation Piece," so charming, gracious, gay, and tender? Beauty in such performances is the art that governs every motion and makes every action a poem. It knows its own power. Helen of Troy had more than feature or form to make beauty so powerful that men went to war. Beauty is more than prettiness. It is personality and character.

Youth has desirable assets and the immortality of its evanescence, and when to the graces and allurements it possesses it adds intelligence and vitality, it adds true beauty. There is lightness and vivacity in Miss Lesley Wareing's Margery, and captivating delicacy in the beauty of Miss Margaretta Scott's Alithea, in Wycherley's stratagem at the Ambassadors. There is a quick, feminine sensitivity and delight in Miss Celia Johnson's study in that simple love-story, "The Wind and the Rain," at St. Martin's. There is a genuine spirituality in Miss Veronica Turleigh's performance in "The Laughing Woman," at the New. At the Playhouse, Miss Frances Doble lends welcome charm to set against the forensic arguments in "Libel." There is a sensitive interpretation of adolescence by Miss Antoinette Cellier at the Criterion, and the grandmother is beautifully drawn by Miss Helen Haye. Mocking glee in Miss Jeanne de Casalis, and delicate mischief in Miss Iris Baker, at the Royalty; a lovable study of Lady Clive by Miss Gillian Lind at Wyndham's; and Miss Fay Compton's delicious performance at the Aldwych. Names and performances crop to the memory, and where beauty on the stage is mentioned we must include Miss Diana Wynyard, Miss Phyllis Neilson-Terry, Miss Gladys Cooper. . . . But why go on? Beauty is always a revelation of personality, an expression of perfected art, and a power drawn not from physical allurement, but spiritual vitality.—G. F. H.

MISS MARLENE DIETRICH.

MISS JESSIE MATTHEWS.

MISS DOLORES DEL RIO.



MISS ANNA STEN.

MISS KATHARINE HEPBURN.

MISS DIANA WYNYARD.

BEAUTIFUL EYES: MISS GRETA GARBO.

EYES, all connoisseurs must admit, are the chief seat and stronghold of Beauty. Loveliness herself looks out. Their colour, their shape, and the fringed curtains of their weapon in love and in the battle of life! On these pages we give fourteen

MISS SYLVIA SIDNEY.

MISS JOAN BLONDELL.

MISS JEAN HARLOW.

MISS MAE WEST.

MISS MADELEINE CARROLL.

MISS CAROLE LOMBARD.

BEAUTIFUL EYES: MISS PAT PATERSON.

Liquid, lustrous, sparkling, langorous, or loving, they are the windows from which lids all wield the spell of fascination in different ways. They are woman's chief pairs of eyes belonging to fourteen famous beauties of the screen.

CRITICISMS IN CAMEO.

THE CINEMA.

BEAUTY IN CURRENT FILMS.

THE female form, more or less divine, is more in evidence on to-day's screen than ever before. Draped and undraped, it forms the *motif* of the picture "Fashions of 1934," at the Regal, a cynically light-hearted trifle, whose "hero" is a fashion-pirate, and whose location is back-stage among the Paris models. This promising setting is exploited to the full with the aid of a huge beauty chorus and a variety of ultra-modern clothes, shown both on and off, so as to please all tastes; including a sumptuous ostrich-feather tableau with a veritable sea of gorgeous plumes, a mannequin parade sponsored by a famous Bruton Street designer, and a striking scene with over a hundred chorines transformed into living harps. This feast of hot-house beauty is largely devised by Busby Berkeley, the young American whose name has become synonymous with screen spectacle, and who has the recent successes of "Roman Scandals" and "Wonder Bar" (already reviewed on this page, and still to be seen in the West End) to his credit. No contemporary "musical" is complete without these lovely girls, each a perfect aluminium blonde, whom he drills with so imaginative an eye, forming strange patterns with their willowy forms and exotic costumes, with stairs or pillars or mirrors to amplify the illusion he wishes to create.

This mass production of synthetic, unnatural glamour is apt to become somewhat tedious to those who prefer the beauty of individuality. Every film star depends essentially upon her personal appearance; even those in whom outstanding acting and intelligence are the distinctive element—as, for instance, Katharine Hepburn and Margaret Sullavan—would not get far without some compelling facial attraction, such as the wide-set, eager eyes of the former, and the sensitive features of the newer star. The allure of Greta Garbo is basically physical, and those who come hard upon her heels must compete primarily with the beauty of her face. Anna Sten, as Nana in "Lady of the Boulevards," has been hailed as "the most lovely creature ever seen on the screen." That she has also great acting ability is most certain, though Hollywood has so far prevented her from exercising it, and she lacks nothing that a great star should have.

The recent record run of "Riptide," at the Empire, was due largely to the appeal of Norma Shearer, whose sophisticated and *soignée* appearance holds an attraction almost unrivalled. From the box-office point of view, which is perhaps the soundest basis of ultimate criticism, it is beauty that counts in the long run.

Among the new films, Francis Lederer makes his Hollywood début in "Man of Two Worlds," at the Plaza. As a mighty Eskimo hunter who falls in love with the photograph of an English girl, his problem also is one of beauty. A party of explorers befriends him, and takes him at his own request to London, where, groomed and dinner-jacketed, he meets the girl with whose spirit he believes his spirit has communed in the wastes of Greenland. His ideal is inevitably shattered, and he returns broken-hearted to the igloo, where his Eskimo wife and child patiently await him. Here is a theme which has been used before, notably in the "Tarzan" series; but this time it has been handled with such skill and delicacy that it assumes an entirely fresh aspect. The simple faith of the Eskimo, who journeys to another world in search of a face so different from those of his own people, is splendidly portrayed by Mr. Lederer, who has himself triumphantly travelled from the world of the theatre to that of the cinema and is completely at home in his new medium. The fair beauty of Elissa Landi as the white girl contrasts superbly with the rounded features of Steffi Dura, so poignant as the tragic, resigned little Eskimo wife that one's sympathies go inevitably to her. There is some fine Arctic photography among those icy wastes, and supporting rôles are notably played by J. Farrell Macdonald and Henry Stephenson.

There is little beauty in the biting realism of "Crainquebille," the French film version of Anatole France's story, at the Academy, in which Tramel plays the part of the old costermonger who falls foul of the police over a trivial matter, and finds himself committed to prison by a prejudiced magistrate. He regains his freedom to find that his world has changed, his friends alienated, and his old customers inimical. The reactions of a simple, uneducated mind to these vicissitudes is subtly conveyed in the restrained acting of Tramel, supported by the economical nature of the direction. An excursion into fantasy, where Crainquebille sees his trial re-enacted by puppets in a dream, is a masterpiece of marionette work, and lends colour to an otherwise gloomy story. The film might well be seen for this interlude alone. B. T.

Our lists of PLAYS AND FILMS YOU MUST SEE, and of those well worth seeing, will be found on page XXXII.

NO STOCKINGS.

STOCKINGS.

BARE LEGS v. SILK STOCKINGS. (VERDICT FOR STOCKINGS.)

NO STOCKINGS.

THE question as to whether the Summer Girl should wear silk stockings or go about bare-legged is definitely topical. Ovid, the famous Roman of the Augustan Age, held that women ought to make every effort to keep their limbs smooth and free from blemishes. Obviously, he was on the side of the silk stockings. So is Mr. Charles S. Jagger, A.R.A., the sculptor, who says that it is "inappropriate and ugly" for girls to go about bare-legged. Line and modelling are the charms of a woman's legs and ankles—these are both enhanced by wearing fine silk hose. Going about bare-legged is inartistic and tends to spoil the softness of the skin.

STOCKINGS.

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"IT'S A SENSATION" say the admirers of Miss Arden's clients who were told about the new Ardena Treatment.

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"WHEN I WAS LAST A-FISHING."

THE ANGLER'S WISH.

I in these flow'ry meads would be;
These crystal streams should solace me;
To whose harmonious bubbling noise
I with my angle would rejoice.

TWO-AND-A-HALF centuries have passed since Izaak Walton penned these lines, yet no more fragrant or eloquent expression of the spirit of angling could well be conceived. There may be, and indeed are, some who fish merely for the sake of the catch, but the true angler would find little contentment in this alone. He has learnt that angling is the password which opens the door to the full enjoyment of all that is most beautiful and satisfying in nature. Water, and the life it supports, created angling, and those who pursue this sport fully appreciate this fundamental truism. How much of the beauty of our countryside would be lost without our noble rivers, meandering streams, joyous brooks, inspiring lakes, and the ever-changing sea. To an angler, no landscape is complete unless the gleam of water is there to gladden his eye. No matter if the gleam is from the unruffled surface of a mountain tarn, the trickle of a moorland beck, the placid deeps of a river, or the still waters of a canal, his pulse will quicken. The appeal of water is not to the eye alone, for the imagination is intrigued by the mystery of the life beneath the surface, be it minnow or monster.

Beauty of Colour of Fish. There is much beauty of colour to be found in the fish life. The most brilliant and bizarre colourings are exhibited by tropical fish, but the dolphin has been described by some observers as the most beautiful fish that swims. The Geo. C. Thomas brothers, in "Game Fish of the Pacific," state that the dolphin and rooster-fish are "of astounding beauty and individuality in form and colouring, more spectacular, faster, stronger and equally as game as either bass or trout." This may be so, but there are many fish in our waters which evoke the admiration of their captors. No artist can do justice to the superb colouring of a salmon on the first return from the sea — the blue tinge on the back, the pinky, mother-of-pearl sheen on the sides, and the golden cream of the belly. When first taken from the water, a brown trout, with its attractive red and black spots, is a pleasing sight, but more homely than its brilliant imported cousin, the rainbow trout.

The graceful grayling carries on its back a dorsal fin remarkable for its size and for its varied colouring and beauty. With its bright-red fins the rudd vies with the roach and the black-barred, prickly-finned perch in bringing a glimpse of beauty to the eyes of working-men anglers, more accustomed to the grime, dust, and smoke of industrial towns. Practically all fish, in our home waters, at any rate, not forgetting the pugnacious stickleback and the cheeky little minnow, have some claim to beauty in colouring.

Both the SWORDFISH and the FISHERWOMAN in this snapshot are remarkable for decorative value. The lady is MRS. J. HUTTON, and the fish is a 264-lb. STRIPED MARLIN SWORDFISH killed in the Bay of Islands, New Zealand. The beautiful markings of the fish and its shapely lines are well shown. Even the thin stripes between the wide ones appear, which is unusual. The fish was probably a new arrival, as, after some weeks' sojourn in New Zealand waters, the markings generally become more blurred.

Beauty of Shape. In these high-speed days we are all learning the value of streamline, and though we may not fully understand the principles involved, we admire the beautiful curves of the high-speed streamline boats and cars. Man has still a lot to learn from nature on this subject. In fishes one can study every process in the evolution of speed, from the slowest-moving fishes, with armoured bodies to protect them from their enemies, to the greyhounds of the sea, which depend on their speed to escape their foes. Fast-swimming fish can be picked out at once by their graceful streamlined bodies. The idea that fish use their fins to propel themselves through the water is entirely erroneous. The tail may assist to some extent, but an undulating body movement is the driving force on which the speedier fish depend. The fins act mainly as steering apparatus, but partly as stabilisers, to correct any influences which may tend to divert the fish from its course. Proof of this is afforded in the tunny, which is an excellent example of streamlining in fish. The fins of the tunny fold down into grooves, so that they lie flush with the body surface when the fish is travelling at speed. The marlin and the broadbill swordfishes, the sail-fish, tarpon, and the large variety of fish of the mackerel family, are all notable for their beauty of form; but there are so many other fish equally worthy of mention that it is really invidious to name any.

MRS. TOMMY HUTCHISON, the attractive young married woman who entertains so much at her London flat, spent the winter in Palm Beach with her husband. Their amusements included some fishing. Mrs. Hutchison's best catch was this 7½-ft.-long fifty-pounder. She was Miss Graham Rankin, and before her marriage fished in Scotland—but not for sail-fish.

Happy Fishing Days. Looking back over the most enjoyable fishing days that I have experienced, those that stand out most clearly are the days spent in most beautiful surroundings. The pleasure of the actual day is often enhanced as years go by, and the treasured memory is recalled. Such a one I have in mind—of a long tramp over heather-clad hills following a Highland burn up to its source—a tiny loch like a jewel in the wild and romantic setting of a deer forest. Another treasured memory was derived from a day spent on the Dove, at Beresford Dale, the home of Charles Cotton, and immortalised in "The Compleat Angler." Cotton's Fishing House still stands, and there is so little change in this delightful dale since Izaak Walton and Cotton fished there together that two-and-a-half centuries seem but a day. Many other happy memories I have, and I think most anglers are equally fortunate. If I were asked how it is that anglers are more privileged in this respect than others, I would quote these lines of Viscount Grey of Fallodon in his angling classic, "Fly Fishing"—

There come times when the beauty of the day or of the place seems to possess us, so that the thought of angling ever afterwards becomes full of beautiful associations, of delightful meadows and woods, of light streams, till in the recollection of days that are past, the vision of these things perpetually rises up and fills us with joy.

R. L. MARSTON.

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THE LITERARY LOUNGER.

By L. P. HARTLEY.

"I AM naturally amorous of all that is beautiful," wrote Sir Thomas Browne. "I can look a whole day with delight upon a handsome Picture, though it be but of an Horse." To be thus accessible to impressions of pictorial beauty is not a universal gift, however amorous we may be, in theory, of all that is beautiful. Nor, when the impressions come, are we, as a rule, able to enjoy them for more than a fleeting instant. I personally could

MISS ETHEL MANNIN—Mrs. J. A. Porteous in private life—is the author of many successful novels. Last year she published a book of short stories ("Dryad"), and her latest novel is called "Men Are Unwise," a title which sounds controversial! Her fair hair is worn in great contrast to the present vogue for waves and curls, but it suits her admirably, and is very effective.

MISS DAPHNE DU MAURIER married Major F. A. M. Browning, D.S.O., Grenadier Guards, in 1932. She is a daughter of the late Sir Gerald du Maurier, and a grand-daughter of the author of "Trilby." A book that attracted a good deal of attention in so youthful an author was her novel "I'll Never Be Young Again." Her last book is "The Progress of Julius."

not look for five minutes at the picture of an Horse, however beautiful, and continue to get a "kick" out of it. For one thing, I should be wondering half the time whether any better-instructed friends would think the picture poor and condemn my æsthetic sense for barking up the wrong tree. They might say, for instance, that the horse has "form" (in the artistic sense, not as the word is used in the racing world), but not "significant" form. They might object to the horse as being (though I think few horses are) "too picturesque." Picturesqueness is a very *démodé* virtue in painting, these days. Mr. Roger Fry, for instance, in commending Girtin's drawing of the Louvre, observes—

The Picturesque.

How little he cares for the picturesque, how much for the universal and fundamental meanings of our physical situation in a spacial world. I sometimes think that painting is as much based on giving us the orientation of our spirits in space as of our orientation in time.

Which means, I suppose, that painting is a kind of sublimated map-reading. It helps you to find out where you are. But this is a thing one generally knows—often all too well. What I require of a painter is that he should show me where I should like to be. Mr. Fry regards this as a second-rate ambition in an artist—

Corot will now and again make a harmony a little sweeter and more obvious than his vision seems to have dictated.

He may have done; but is that a crime? If a cook makes a pudding a little sweeter than his vision dictated, one may like it all the better. If someone speaks to me more sweetly than his or her mood dictated, I shall not complain: I have my own standards of sweetness, and if the artist or the cook or the friend fails to comply with them, I shall not be comforted because he acts in accordance with the dictates of his vision. And I notice that Mr. Fry, in his "Reflections on British Painting," never complains because a painter makes his harmonies too ugly or too obscure. To be harsh and uncompromising seems to be an æsthetic merit: sweetness is blown upon.

MRS. DENISE ROBINS'S latest novel, "Never Give All," was published at the beginning of this year. The scene is laid in Spain. Her newest book, "Slave Woman," a book about Morocco, is to make its début in July. She is a most industrious writer of serial stories.

Painting and Science.

Of course, if painting were a scientific process, as Mr. Fry appears to think it ought to be [Constable is preferred to Turner because his "attitude is much more like that of the man of science than of the craftsman"], the property of sweetness would be as irrelevant as it would be, say, in the manufacture of a Mills bomb. If you are looking for your position on a map, it is obviously no good pretending you are basking in a pleasant valley when really you are shivering on a mountain-top. But the artist is not merely a kind of celestial ordnance-surveyor. He must (as Sappho did) summon up a "concourse of passions," a complex of associations—of which mystical curiosity as to one's whereabouts in space is not necessarily the most important. Why should it be such a serious defect if Turner's distance

is too packed with lovely incidents . . . and these incidents do not occur as part of a plastic whole?

To invent a "lovely incident" requires the vision of a poet. A child playing at mud-pies can create a plastic whole.

MISS LESLEY STORM has published many books, and in the very near future she will be bringing out "Business Man." Her anti-war play, "Dark Horizon," was put on at Daly's on April 21. Her married name is Mrs. James Clark. Her husband is a doctor. She is shown at home.

Defects of British Painting.

Mr. Fry has many complaints against British artists. They have avoided still-life. But the Italians avoided it, too. To explain, he remarks: "Still-life is for post-Renaissance art a kind of acid test of the passion for disinterested and contemplative vision." Why shouldn't it be an acid test for Primitive and Renaissance art as well? Then, any visitor to the late exhibition at Burlington House must "have noticed the ominous preponderance of the portrait over any other kind of picture." Mr. Fry admits that many of the greatest works of art in the world have been portraits, but, he adds, they are very rarely the work of portrait-painters. I do not know how many portraits to his discredit constitute a man a portrait-painter, but surely Velasquez would be a less considerable figure if he had never allowed Philip IV. to sit to him.

To cultivate the portrait exclusively or even mainly [says Mr. Fry] is a perilous thing for an artist, because it becomes almost part of his duty to sacrifice something of æsthetic necessities to non-æsthetic demands.

The English governing classes, by demanding flattering versions of themselves, their families, their houses, and their parks, corrupted the impulse of our painters, made them more intent on pleasing than on expressing their proper vision.

[Continued on page xxx.

Our Crossword Puzzle is on page XXVIII.

AT THE NINETEENTH the stroke of genius most appreciated by all is the soothing hospitality of Haig. To avoid disappointment at the Club House **AND ELSEWHERE SAY 'HAIG'** — *"why be vague?"*

THE SKETCH DIARY OF BEAUTY AND FASHION

REX SMITH STUDIOS.

Miss Irene Brown, the very talented actress whose vivacity and charm as Lady Julia Charteris add greatly to the enchantment of "Conversation Piece," is here seen leaving Elizabeth Arden's salon in the happiest of moods.

charnaux

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THE EVOLUTION OF BEAUTY

EVER since Eve first discovered her reflection in a little pool, the game has been going on. Women have perpetually yearned for greater beauty, until at last the competition has become so fierce that only the clever woman can hope to hold her own. It is not enough to be born with natural good looks—it is their exploitation that counts. The possession of a fine clear skin is rarely a matter of luck. Far more often is it the result of patience and a knowledge of what best suits one's individual requirements. Naturally, the easiest way to discover this is to obtain expert advice, if possible, for some skins respond better to cleansing creams and some to cleansing liquids.

Trial by error is a longer business, but it will do no harm providing only the best of preparations are experimented with. Neither need it be expensive; for most makers of beauty preparations put up attractive samples which are sufficient to prove their worth. Having made your skin as smooth and fine as possible, the all-important question of make-up has to be studied with the utmost care. And have you ever realised how simple everything is made for us in these days? All the corners of the globe are scoured for our delight, and some of the most rare and precious unguents are brought to us at prices that are fantastically low.

It always requires a greater degree of art to make up one's face successfully for garden parties than it does to achieve a similar effect at night, for sunlight can be very cruel, and nothing is more aging than colour and powder that is applied with too heavy a hand. The Eastern tendency in dress, which is so marked this season, and which will certainly be seen at Ascot, calls for a make-up that breaks away from the traditional pink and white of the English complexion. It must be exotic, or your Coolie hat and coat will look as out of place as a spray of orchids on a mackintosh.

First you will probably have to tone down the natural colour in your cheeks. To do this you should use a pale, pale green powder, which will create a lovely ivory pallor. If your skin is naturally colourless, a matt foncée powder will have the same effect. Next, the tiniest suspicion of blush-rose rouge should be applied across the cheek-bones, following the line of the eye and finishing where the hair begins to grow. It should barely colour the skin, but should be smoothed in so delicately that it serves only to preserve the contour of the face. A light lipstick in a nasturtium shade if your dress has no orange in it, or in a bright pinky-orange if it has, will light up the face and emphasise the ivory bloom of the skin.

The lashes should be rather heavily made up in this instance, but the mascara should look smooth and lustrous. Nothing is more unbecoming than stiff, dry lashes edged with a row of tiny dots! The lightest smear of oil or eye-shadow on the lids will make the eyes themselves deep and mysterious, and if you do not want to pluck your eyebrows to a fine line, there is a mucilage which makes it easy to brush them into shape and ensures that they will stay there. If you can do it very delicately, draw a line with an eyebrow pencil from the outer corner of the eye up towards the brow. But you must make certain that the pencil has a sharp point and that your hand is steady, or you will only succeed in giving your eyes a weary air. This type of make-up is also very effective with the vivid prints that we shall wear all through the summer, but the pastel coloured ones look better if the skin is very white, and a natural effect is achieved with a light, clear rouge, a toning lipstick, and a little guileless blue eye-shadow.

Made in a selection of the most subtle colours, Houbigant's new rouge can be smoothed into the skin as simply and evenly as a vanishing cream. It is no trouble to apply and achieves a supremely natural effect.

Is there any greater luxury than a bath with the water delicately perfumed and scientifically softened? Bronnley's "English Fern" soaps, bath essence and crystals, and dusting powder are a real joy to use.

Innoxa Cleansing Milk is an emulsion which is made by a skin specialist, and is the result of a lifetime of study. It not only cleanses but it also nourishes the skin, and it makes an excellent foundation for powder.

Two loose curls and a wave of little ringlets make the coiffure sketched above a singularly attractive and flattering one. Created by the Maison Georges, it is picturesque, but in perfect harmony with the dresses of the moment.

Mrs. Mary Booker wears her beautiful dark hair swept smoothly across her broad brow. A deep wave low on the right side softens this line, and the ends are arranged in tiny clustering curls. This coiffure was created for her by Emile.

COIFFURES RISE TO THE NEW HATS

WHERE hats go, hair follows—that is one of the things one can always be sure of. And this year the alliance between the two is friendly in the extreme, for our shallow hats, perched on the very top of our heads, look nothing unless our hair rises to the occasion—and, incidentally, to the brim. And that "rises" is meant literally, for nothing looks more incongruous than a flattened, elongated coiffure with a plate-like hat wobbling on the top.

The favourite mode of the moment is to have the hair swept up from the nape of the neck and arranged in small, neat curls that rise to the crown and continue round the sides, revealing most of the ear; but those who absolutely refuse to go to the trouble of keeping so many curls immaculate may have their hair swept right round the head with the ends curled softly at the sides.

Miss Nora Swinburne's fair curls have been allowed by Francis to riot across the sides and the back of her well-shaped head. The charmingly youthful upward sweep is emphasised by a bandeau of natural curls.

CANNONS OF HOLLYWOOD

P E R S O N A L I T Y

Miss Mona Simpson chooses a simple panama hat to emphasise her natural charm. It has a tuck across the crown and comes from Henry Heath, while the black crinoline picture hat on the right looks delightful on a girl with a mass of golden curls and delicately lovely features. From Peter Robinson, it has pastel coloured ospreys encircling the crown.

A hat of Chinese inspiration accents the exotic beauty of Merle Oberon. Made of leghorn with a crown of leaves, it may be seen at Woollands. Joan Gardner also plays in "The Private Life of Don Juan," which is being made at Elstree by London Film Productions, and her black taffeta sailor from Swan and Edgar harmonises with her gay mood.

Self-Expression through Clothes.

Miss Felicity Siddons, tall, fair, and sophisticated, wears a striking dress of black checked chiffon organdie. It comes from Harvey Nichols, and has uncrushable frills with stiffened edges.

For a Débutante or for anybody who has still to celebrate their twenty-first birthday, a guileless dress in white net, from Marshall and Snelgrove. Appliquéd taffeta leaves trail across the tremendously full skirt and weight the little net cape, with its straight front.

Betty Hamilton, dark and glamorous, likes romantic clothes. Here she is wearing a Maggy Rouff model which comes from Harrods. In black stiffened chiffon, it has huge puff sleeves, bustle frills below the waist, and a graceful fantail train. It is completely backless, and as languorous as a dream

A very beautiful black crêpe Boutonné dress from Debenham and Freebody. It has a [illegible] across the front and shaded roses at the bosom.

form

Human—and Divine?

Figures talk, we are told, in these days of bustle and efficiency. And how true that is — even though the original statement may have been made in connection with the multiplication table! Nothing looks quite so expensive as a really svelte, slender figure. Everything that its fortunate possessor wears assumes an elegance that no amount of money can impart to the clothes of the woman whose curves are wayward, and whose muscles have long since lost all interest in their job.

The dreadful thing is that most people seem to regard a good figure as just a natural blessing while they sigh listlessly over a bad one, and proceed to do precisely nothing about it! As a matter of fact, a good figure is in some ways akin to genius. It is roughly 99 per cent. hard work. Luckily, most of us can evade a great part of our responsibility in this matter. The makers of foundation garments to-day understand their work so thoroughly, and study it so scientifically, that we are encouraged in all our lazy habits, and blissfully lie abed when we should be up and doing, because we know that we have only to step into a soft sheath, wriggle a little until it sits comfortably in place, and the world will know nothing of our sloth.

They are the real miracle-workers of this age, those artists who listen to our plaintive cries, and when we decide that we hate hips, devise some means of banishing them; or, when we grow tired of being boyish and ingenuous, arrange that we shall mysteriously become all feminine and gracious. There seems to be nothing that they cannot do. And the way in which they achieve mammoth feats without any fuss or discomfort is a lesson in tact by which we should all profit.

Nor is this the sum total of our indebtedness. They have earned our sincere gratitude, not only because they have released us from bondage, but because they have brought women health and poise and a freedom from fatigue which was at one time only the hard-earned privilege of their sisters in the wilds. Nothing is quite so satisfying to one's sense of well-being as the knowledge that, whatever one's weight, one has a smooth, unbroken line from shoulder to knee. And nothing is quite so wearing as waging a constant war against a roll of fat that just will proclaim its existence to all and sundry.

If you are vigorous and well, you will get rid of it by exercising. It's amazing what a little patience will achieve, and it is surprising how addicted one can become to one's own pet daily dozen. But if for any reason such a course is not practicable, you have only to visit the Corset Department of any big stores to find a foundation garment which will do all that you want it to. In any case, a lumpy figure is not something to sigh about. It is something to be ashamed of—and when once we have all realised that, we are well on the way to grace and health and beauty.

MATITA is obtainable from exclusive shops throughout the world. Should any difficulty be experienced in obtaining models, MATITA will be very happy to give enquirers the name and address at which they can be seen. MATITA, 124 Great Portland Street, Oxford Street, London, W.1.

MATITA in an Academic Setting

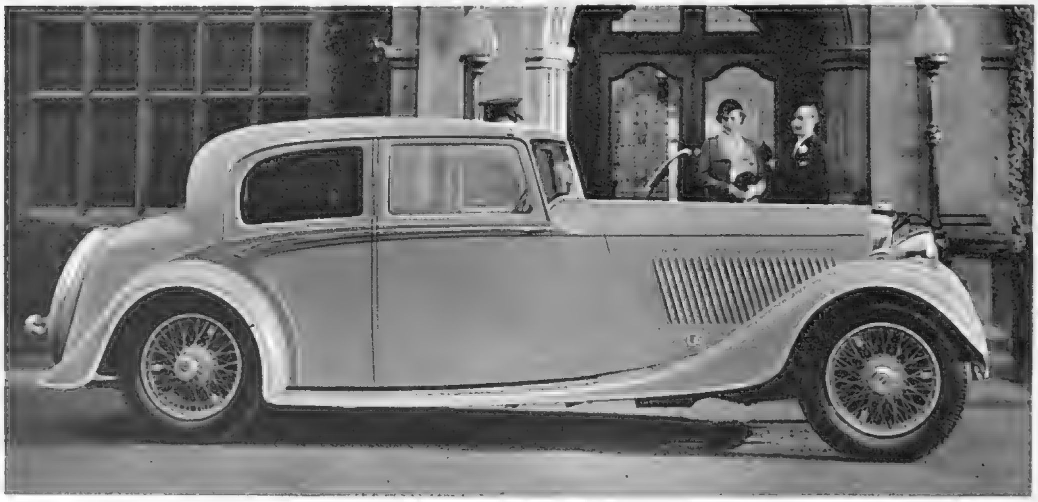
She shall be charming *wherever* she goes . . . . MATITA

MOTOR DICTA

By H. E. SYMONS.

BEAUTIFUL BODIES FOR BEAUTIFUL CARS.

IN the dear, dead, dusty days at the dawn of motoring, nobody ever thought of building a motor-car body and chassis as a complete and homogeneous entity. The smartest horse-carriages of the period were imitated and mounted upon the high tubular framework of the early automobiles, above the palpitating motor and the horrid intestines that no one, as yet, had thought of decently concealing. The ladies and gentlemen of the period admired the elaborate scroll-work, the superb polish, of those rounded wooden panels. They took in every detail of the coachwork, turning a blind eye on the vulgar machinery which drove it along the roads.



This latest BENTLEY SPORTS SALOON can boast that the whole car is in harmony both in line and colour scheme. It is equally suitable for town use or fast Continental touring. It was built by Thrupp and Maberly. The drop waist-line and bands of chromium are the vogue and look ultra-smart, as our photograph proves.

It was not until decades had passed that the chassis became absorbed into the ensemble to such an extent that, on seeing an automobile, one saw, as one does to-day, but a body and bonnet and four wheels. Although styles have changed, the grand old craft of coachbuilding still lives. In England we can still be proud of our present-day coachbuilders and of the superb work that they turn out. The motor-car *had* to be beautiful. It had to fit in with our lovely houses and the lovely women who dwell in them. It was inevitable that the car should be made beautiful, just as furniture, table-ware, every article in common use, has been designed to answer the universal call for beauty.

If we appear sometimes to stray a little from the path of loveliness, it is only because every engineer is not an artist, and there are times when mechanical considerations seem to outweigh the æsthetic. We have been going through such a phase but lately. This streamlining, the need for which most people appreciate, is not mating with beauty without pain. The lovely shape of a falling raindrop, the swift lines of bird or fish, are not so easily adapted to the automobile. For a time—at least until the Riley people designed their "Kestrel" model—streamlined cars were considered ugly.

A famous French coachbuilder—I think it was Henri Chapron—once said: "*La ligne seule crée l'élégance.*" He was right. No amount of paint and polish, of chromium plate and natty "duotone" colour schemes, will make up for lack of line. The finisher, like a dressmaker, may, with a cunning touch here and there, give a pleasing effect to the ensemble. But it is *line*, and line alone, that counts.

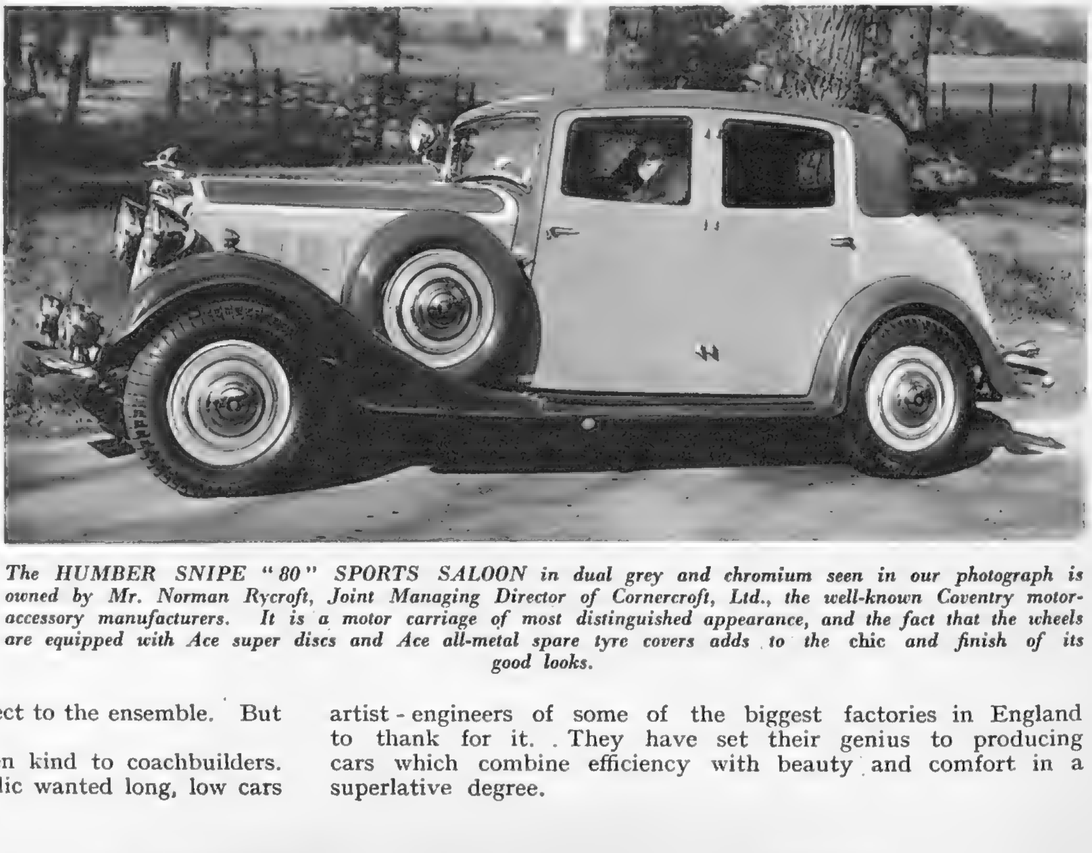
Chassis designers have not always been kind to coachbuilders. We went through a phase when the public wanted long, low cars and the factories turned out short, high chassis. In France, they "dressed" the frame so that the exterior effect was charming. But only very small people could sit in the cars, and perhaps even then couldn't see out of them! Not agreeing to the same extent that "*Il faut souffrir pour être belle,*" English coachbuilders put comfort first and "line" second. Who shall say that they were wrong? For years and years it was always a British car that carried off the premier award at Continental "comfort" competitions! But now we have long, low chassis and bodies to suit. Our cars—particularly, be it noted, our *open* cars—are famed the world over for their fine lines, their true elegance.

In the matter of detail finish, there are none to touch our English carriage-builders. The interior woodwork, beautiful examples of the cabinet-maker's art; the perfect finish of the upholstery and trimming; the painstaking care spent on every tiny detail—these are what make English coachwork still the finest in the world.

I think that the Americans were the first to appreciate the importance of elegant "hardware"—door-handles and window-lifters, for example—but in this respect we were not for long behindhand. Nowadays the interior fittings, even the shape and detail of the instrument panel, are planned to tone with the lines of the car as a whole. After a period of "gadgeteering," when lines were spoiled by the addition of too many gimcracks and gew-gaws, we have returned to an austere simplicity, outwardly, at any rate. The tables and ash-trays and "ladies' and gents' companions" are still there, but are for the most part cunningly concealed.

One of the most marked tendencies of present-day body design is the "one-piece" idea. Take wings, for example. These used to be built up in several pieces, those at the front and rear being separated by a flat, rectangular running-board edged with aluminium beadings. On the latest cars the wings extend in an uninterrupted line, curving downward and incorporating the step, to where they sweep sharply upward into the arc of the rear mudguards. Everything is valanced over, so that dumb-irons and petrol-tanks are no longer displayed to view. Even spare wheels are hidden away, these days, in the rear panels of the coachwork. This "cleaning up" of the design has another advantage: it makes cars easier to wash, while the glass-hard cellulose finishes used to-day permit of a quick rub-over with a dry duster when there is no time for a proper wash-and-polish.

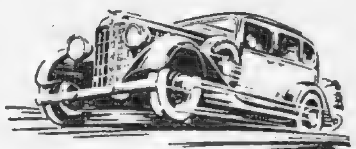
On the whole, the motor-car has never reached such a state of beauty combined with utility as it has to-day, and we have the artist-engineers of some of the biggest factories in England to thank for it. They have set their genius to producing cars which combine efficiency with beauty and comfort in a superlative degree.



The HUMBER SNIPE "80" SPORTS SALOON in dual grey and chromium seen in our photograph is owned by Mr. Norman Rycroft, Joint Managing Director of Cornercroft, Ltd., the well-known Coventry motor-accessory manufacturers. It is a motor carriage of most distinguished appearance, and the fact that the wheels are equipped with Ace super discs and Ace all-metal spare tyre covers adds to the chic and finish of its good looks.

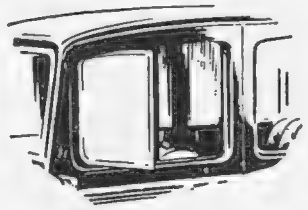
ROOMINESS

A luxurious four-seater saloon with space for a fifth if needs be. Deep form-fitting seats with real leather upholstery. Leg room to suit a "six-footer," with lots of head and elbow room. Adjustable front seats. Sensibly wide doors.



PERFORMANCE

Exhilarating acceleration that is remarkably smooth and quiet. From walking pace to 50 m.p.h. in just over 20 seconds. Fine turn of speed, the 14 h.p. model 65-70 m.p.h., the 12 h.p. model 60-65 m.p.h.



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You can make a faultless gear change every time with Vauxhall Super Synchro-Mesh. No double-declutching—no feeling for gears—nothing new to learn, just some of the old, tedious things to forget. 4-speed gearbox. Silent third gear.

SO EASY TO DRIVE . . .

You feel completely at home the first time you take the wheel of the Vauxhall Light Six. Nothing seems strange about this car. All the controls are so light to operate that even a nervous, inexperienced driver just can't help driving well.

And Vauxhall Super Synchro-Mesh defies you to make a bad gear-change. No double-declutching, no feeling for gears—nothing new to learn. With Vauxhall Synchro-Mesh, whether you move the gear lever quickly or slowly, *you are still certain* of a perfect, silent change. That's why it is called Super, to distinguish it from other Synchro-Mesh systems.

For all-round value there is nothing to touch this Vauxhall Light Six. A true stylist with its trim, modern lines and graceful fluted bonnet. Really roomy with comfortable seating, and, as for performance, you have but to drive this Vauxhall to appreciate why it has proved the most popular car of the year. Any Vauxhall dealer will be willing to place a car at your disposal, or write direct for full particulars to Vauxhall Motors Ltd., Edgware Road, The Hyde, N.W.9.

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FOLLOWING THROUGH.

By SIR GUY CAMPBELL, BT.

Golf Beautiful. This being a number devoted to beauty, beauty is my theme. Now, beauty is singularly appropriate to the pastime of golf, for it exercises a definite influence, in style, in surroundings, and in the implements with which the game is played. But beauty as applied to golf has perhaps a wider meaning than the strict sense of the word. For instance, when we talk of a beautiful flower, of a beautiful jewel, or of a beautiful woman, we do think of it in the strict sense. Each of these delights to our eyes leaves upon them an impression of beauty, and they convey that single message to our minds. Not so, however, in golf, except in regard to the implements with which the ball is struck. We talk of a beautiful golfer; that means one with grace of style. Again, we describe a successful stroke as a "beautiful shot," without the actual blow or the flight of the ball being a thing of beauty. Anon, we hear a links or course described as beautiful, when the reference is rather to the playing qualities than to the æsthetic setting. But the clubs themselves can, by their beauty of line and balance and finish, be joined with flowers and jewels and "golden girls" and joys forever. And so, for the purpose of this article, I shall talk of beauty in reference to style and courses and clubs. Not for all the treasure of the Indies will I treat of it as touching those who use the game or its weapons! Will anyone blame me for such a decision?

Beauty of Style. Beauty of style in golf, as in other games, is the dominant if not the only factor contributing to the fullest results. It is seen in richest measure where the essential movements are made by a body in which symmetry and fitness go hand in hand. This is graceful beauty, and with it golf is seen at its highest. But few golfers are blessed with the figures of an Apollo Belvedere or a Venus de Milo. Yet many, by physical fitness and perfect co-ordination of their muscles—which means balance—produce results that compel the admiration of all who see them in action. There is beauty in the game of such, but it is rugged rather than graceful, often, none the less, proving as productive of results. All the great golfers who have made the history of the game, whether their style showed graceful or rugged beauty, have shared the poise that fitness and controlled muscle action give. But when, as has occasionally happened, symmetry of body and physical and mental fitness are blended, then the half-gods go and the gods arrive.

MISS MAUREEN O'SULLIVAN is an ornament of the "flicks" and of the fairway, too! Her golfing kit is the nattiest seen on the links of late—and, just so as she won't forget that golf shots are not her only mission in life, she wears the initials "M.-G.-M." (for Metro-Goldwyn-Mayer) on her jumper.

Graceful Beauty. Thinking over these two categories, a number of great names in each spring to my mind. I shall only deal with those whose bearers I have actually watched myself. My earliest memories of graceful masters centre round Hugh Kirkaldy and Davy Ayton, the famous caddie. Hugh Kirkaldy had a curious peculiarity. His head followed his swing both in the backward and forward travel of the club, yet his swing was the perfection of beauty, as was that of Davy Ayton, especially with his cleek. Later memories include Ted Blackwell, John Ball, Jack Graham, Harold Hilton, Harry Vardon, Gordon Barry in his youth, Fred Mackenzie, Osmund Scott, George Duncan, Monty Pease, and, later, Cyril Tolley, Bobby Jones, AND—as the theatrical bills have it—Miss Joyce Wethered. With all these, when the first rapture of their actual strokes was over, the sense of the beauty of gracefulness remained.

Rugged Beauty. In the other list I remember first and most vividly Freddy Tait, Andrew Kirkaldy, and Mure-Ferguson:

[Continued overleaf.

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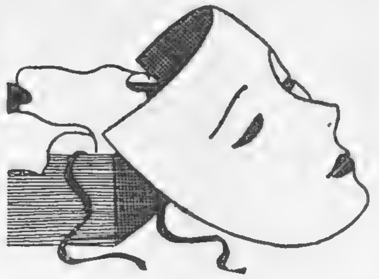

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Figure on right.
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THE fresh, charming grace of a simple coiffure is the choice of many Débutantes. By expert dressing we help them to maintain the finest possible coiffure lines, and we enhance the whole by a carefully selected ornament. Please note the dignity of this twisted rope of pearls.

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The finest Permanent Treatments ● Postiche ● Dyeing ● Tinting ● Unsurpassed Beauty Treatments ● Modern Manicure ● Eyelashes, etc.

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This supreme corsetry ensures those natural figure "lines" demanded by to-day's vogue!

Court Royal signifies perfect foundation garments for fashionable gowns and frocks.

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FL 442.—A hip-confining model in Pink broche. Elastic round the waist and inset of elastic at the back giving comfortable fitting. The back panel is firmly boned. Up to 36 in. waist - - - - 26/6

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A complete Bond Street Beauty Treatment

FRESH air and exercise will give you health and well-being, but you need an Innoxa Beauty Outfit to protect your complexion against sun, wind and sea air . . . to cleanse your skin of all impurities, and to remove blemishes . . . to enable it to benefit to the full from tonic sunshine and ozone-laden sea breezes.

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This hat can be supplied in all sizes in beige, natural cream, natural white, navy, black, saxe or brown with scarves to tone. This can also be supplied in lovely mixed colours, including beige, blue and flame, and natural cream with red, blue and gold.

A Selection can be had on approval on receipt of London Trade Reference, or an amount on deposit.

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- can you bear it to pick out unerringly the lines and blemishes left on your face by winter?
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don't let it be a burden to you

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Has created her CRÉME PAMPLEMOUSSE

—made especially to beat the Sun at his own game from the juice of fresh grape-fruit.

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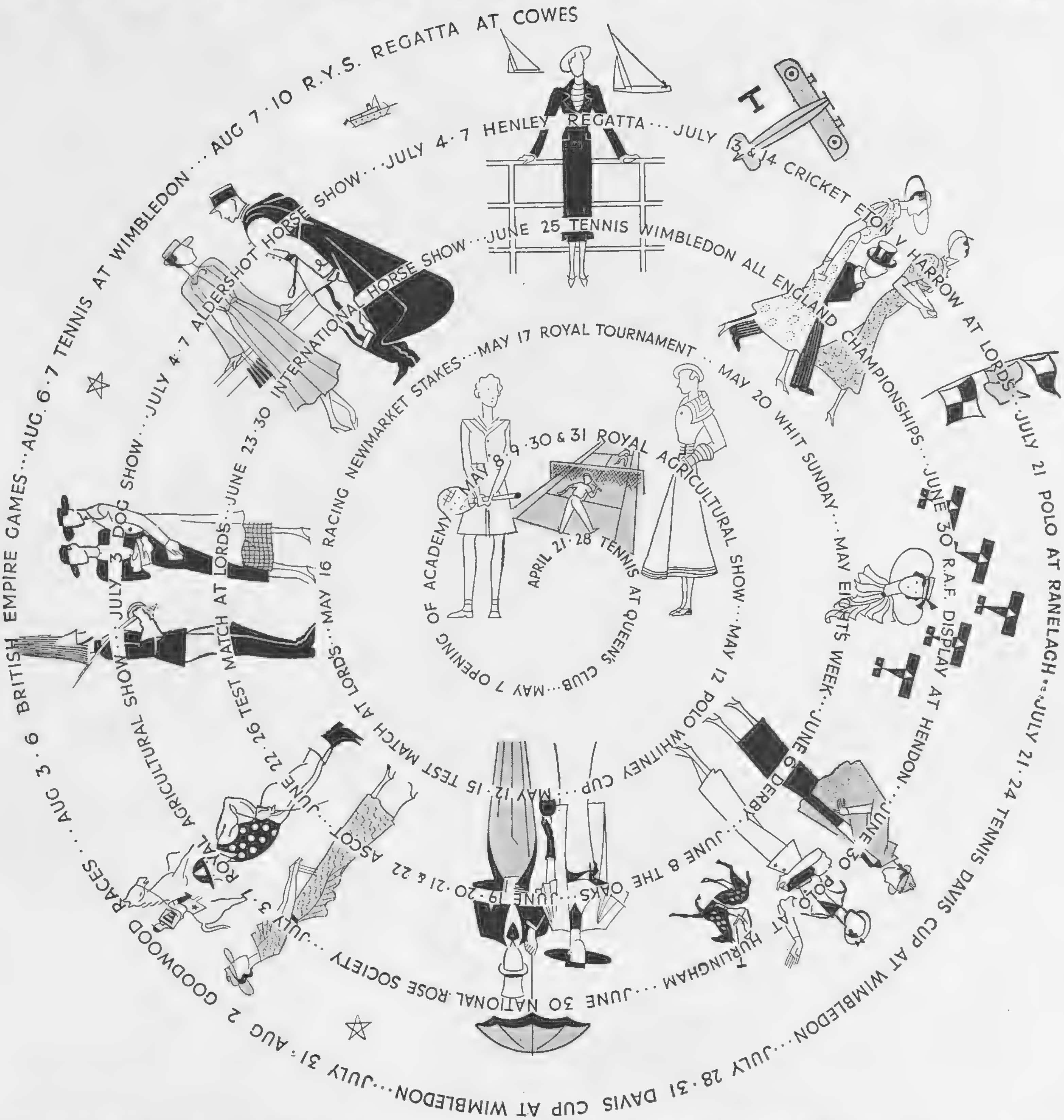

Be calm. Keep a tight hold on your sanity. Jaeger, the Cochran of fashion-production, the Noel Coward of clothes-wit, was ever the cunningest hand-maid to vanity. Smooth your brows—and in your Bentley, roll smoothly and gently to Jaeger House. There, waiting, are vestals to clothe you in the most charming, disarming, resplendent, transcendent array of adornment that ever attracted the eye of the camera from Hurlingham—right through to Cowes!

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Beauty here lies in the attractive punching of this neat Tie Shoe, with its medium Louis heel. In Blue Kid, Black Kid, White Kid or Brown Kid 48/-

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THE SKETCH

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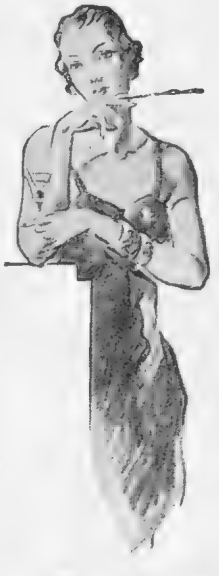
Beautiful down to her finger-tips



HOW frequently it is said, "Yes, she's very beautiful, but—." It is the attention to the minute details which counts, and a girl's hands are an infallible guide. You must be beautiful—right down to your finger-tips—and there is no better way to ensure this than by the use of the famous "Kraska" Nail Polish, which is used by Royalty. "Kraska" is easily and instantly applied, withstands the action of soap and water, yet is speedily removed by "Kraska" Polish Remover. It is most economical and by far the best polish for the nails. Every bottle includes brush for application.

"KRASKA" POLISH REMOVER instantly removes polish. Just a touch and then wipe off. 1/-

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"KRASKA" NAIL POLISH

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Blanche, Naturelle, Rosée, Double Rosée, Quadruple Rosée, Deep Quadruple Rosée, Coral, Deep Coral, Chinese Lake, Deep Chinese Lake, Orange, *Pearl, *Rose Pearl, *Gold, *Silver, Ruby, Deep Ruby, Black, Blue, Green, Tango-Coral, Deep Tango-Coral, etc. Prices 1/-, 1/6, and 2/6 per bottle. *In 1/6 and 2/6 sizes only.

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Obtainable from all Chemists, Hairdressers' Stores and Branches of Boots the Chemists.

"**KRASKOL**" for under-arm hygiene. Odourless, safe, antiseptic; a preventive of perspiration evils. 1/- and 1/6

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BE TALLER! CLIENTS GAIN! 2 to 6 INCHES!

Increased my own height to 6ft. 3¾in. ROSS SYSTEM NEVER FAILS. Fee £2 2s. Particulars mailed privately 2½d. stamp. S. K. MALCOLM ROSS, Height Specialist, Scarborough, England. (*P.O. Box 15*)

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Destroy unwanted hair by my simple, effective Home Treatment. Permanent, Painless and perfectly safe. **13/-** post free. Not a depilatory. Call for personal treatment if preferred. 'Phone: Western 4518.

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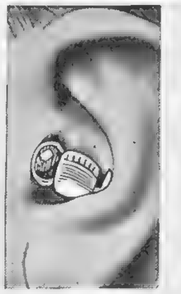
BUT A GREAT AID FOR THE

DEAF!



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OUR 30-DAY TRIAL will convince you that the **VIBRAPHONE** is the best-by-test of all appliances for the relief of **Deafness** Quite safe, non-electrical, practically invisible. No batteries, or wires, or any other attachments. Used by professional men. Write, 'phone or call for BOOKLET and details of TRIAL OFFER. Consultations 9-6.

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Beautiful CURLS

MADE AT HOME

QUICKLY and EASILY

Roll a damp lock of hair around finger and fix clip until dry. From HAIRDRESSERS, STORES & BOOTS. **6d.** per card of 2 clips. JARRETT RAINSFORD & LAUGHTON, Ltd., Birmingham

The Ladye Jayne CURL-CLIP

Roussel control gives freedom . . . suppleness . . . grace . . .

TRY the Roussel Belt on our guarantee that you will be gratified by the results. Until you have worn a belt designed for you by Roussel you cannot realise how easily you may acquire the fashionable line, and what grace, freedom and suppleness you may enjoy. The inimitable Roussel Belt is the chosen belt of the smart world.

In spite of the extraordinary fineness we have now achieved in the manufacture of the material which renders the Roussel Belt very light and very pleasant to wear, yet the body is adequately controlled and all, even the smallest, faults of line are perfectly corrected.

But, take care, Madame! Be sure to go to the Roussel Salons. You may be given a spurious imitation of the Roussel Belt, if you ask for it at any corset shop.

Write or 'phone for a free copy of Catalogue No. 13, or, better still, call and see the delightful models which have been especially designed to meet the needs of the new line, and to bestow beauty upon the women of to-day.

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Prices: Hip-Belts from 35/-. Long-Belts (with Brassière combined) from 4 gns.

Natural Loveliness without that painted look!

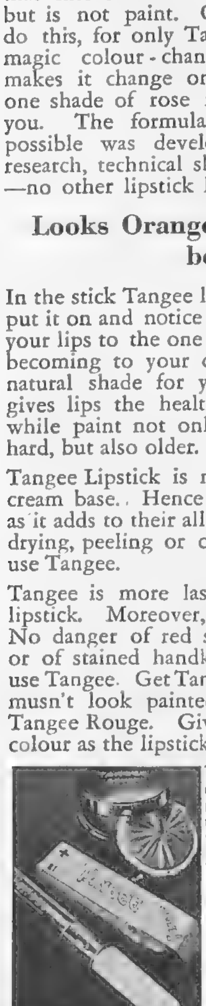
Meet the girl without that painted look. Her lips are neither an artificial streak of paint, nor a colourless, faded line. Instead, she has accentuated the cupid's bow of her mouth with a lipstick that intensifies her natural colouring, but is not paint. Only Tangee could do this, for only Tangee contains the magic colour-change principle that makes it change on your lips to the one shade of rose most becoming to you. The formula that makes this possible was developed by scientific research, technical skill and experience —no other lipstick has it.

Looks Orange— becomes Rose

In the stick Tangee looks orange. But put it on and notice how it changes on your lips to the one shade of rose most becoming to your colouring . . . the natural shade for you. Thus Tangee gives lips the healthy glow of youth, while paint not only makes you look hard, but also older.

Tangee Lipstick is made with a special cream base. Hence it soothes the lips as it adds to their allure. No danger of drying, peeling or chapping when you use Tangee.

Tangee is more lasting than ordinary lipstick. Moreover, it does not smear. No danger of red spots on your teeth, or of stained handkerchiefs when you use Tangee. Get Tangee to-day. Cheeks musn't look painted either. So use Tangee Rouge. Gives the same natural colour as the lipstick.



Tangee Face Powder also contains the magic colour principle; gives a soft underglow and makes your skin look fresher and younger.

Trial sizes of Lipstick, Rouge Compact and Powder are obtainable everywhere at 6d.

New medium size Tangee Lipstick and Face Powder now obtainable price 2/6 each.

From all Hairdressers, Chemists and Stores.

TANGEE

World's Most Famous Lipstick
ENDS THAT PAINTED LOOK

Luft Tangee Ltd., Johnson's Place, Pimlico, S.W.1

"Did you learn that trick from the Aristoc advertisements?"

"I've learnt about stockings from Aristoc, I will say that! I used to take chances on stockings—but now I take nothing but Aristoc! I don't have to buy new ones every three weeks. I don't have wrinkles at the ankles—I don't have holes in the—oh, they're *lovely* stockings! Yes, *do* get some—try the lovely new dull sheens, like these 258, with sandal-feet—they're only 4/11."

3/11, 4/11, 5/11
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In 39 shades

The Aristocrat of Silk Stockings

Regd. Trade Mark

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two-tone two-piece at $6\frac{1}{2}$ gns.

of crepe matelasse with new pleated collar on dress.

this and many other models may be obtained on extended credit terms.

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BREAST SUPPORTER

Beware of Harmful Substitutes
WHICH NEITHER SUPPORT NOR UPLIFT

The illustration shows left breast supported and right unsupported. Only **JOUJOU BREAST SUPPORTER** gives this correct improvement: must be worn day and night. **GUARDS** against **CANCER, TUMOUR, MASTITIS,** and relieves **PAIN** immediately.

ALSO A NEW INVENTION FOR AMPUTATION

Prices on application.
Joujou Breast Supporter with Pad.
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JOUJOU CORSETS.
BELTS and MATERNITY BELTS.
Prices on application.

WITHOUT & WITH

WARNING

Women who suffer with painful breasts should immediately wear JOUJOU Breast Supporter, as a neglected pain will be followed with serious diseases. Made to firmly support any figure, small or large.

Pink Silk or Net, detachable straps, from **52/6**
Loose breasts or maternity, **32/6**
White material.
For drooping, heavy figures, **38/6**
Please state Bust and Underbust measurements.
Small figures only in white fine material, **15/6**
Very low-back models, **63/-**

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Various prices for one's requirements and taste.
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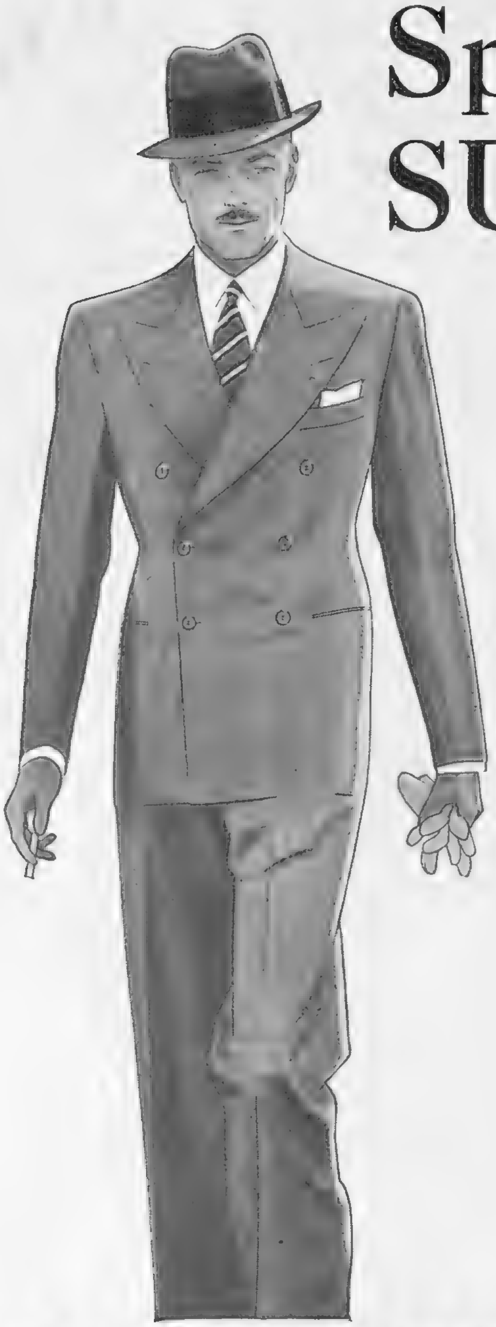
YOU'LL find descriptions of this organdie Ascot frock, the Agnès model hat, and the satin lined gloves, just inside the cover of "Fashions."

THE season's number of "Fashions"—Harvey Nichols' famous new magazine—has just been published, and you're advised to write as soon as you can for your free copy! You'll enjoy the photographs and information about gowns for Their Majesties' Courts, Ascot gowns, evening dresses, day frocks and suits, trousseau lingerie, cruise and holiday clothes—and, of course, all the newest accessories to go with them. It's too good to miss, so write now, to Harvey Nichols & Co., Ltd., London, S.W.1., or telephone Sloane 3440.

Spring SUITS



. . . in a vast range of fine materials can be obtained at MOSS BROS. ready for immediate wear . . from

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*RYDE ... ... arr.	10 5	p.m. 12 20	4 50	7 35
COWES ... ... ,,	10 15	12 30	5 0	7 45

To LONDON

	a.m.	a.m.	p.m. (from May 15)	p.m.
COWES ... ... dep.	8 30	10 45	3 15	6 0
*RYDE ... ... ,,	8 40	10 55	3 25	6 10
Croydon Airport ... arr.	9 20	11 35	4 5	6 50
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EXCLUSIVE TO FRANCIS

It is a far cry from those backward days when your adventurous sisters suffered hours of acute discomfort with their hair so rigidly attached to a machine.

By all that's modern now—what a contrast! Positively no wires, steam tubes, electricity or chemical heating action in this amazing new permanent waving machine, introduced by Francis. You are free to move where you wish unattached to anything. Ask to have it demonstrated to you!

INDIVIDUALITY and CHIC are always to be found at FRANCIS.
Here is shown a beautiful interpretation of a superb Court Coiffure with a wreath of soft curls across the head and exquisitely balanced ringlets on the brow—artistically expressing the diadem mode. Francis Artists appreciate that fashion is a medium for the expression of INDIVIDUALITY, and devote all their experience to creating for their clients that superb CHIC which does not serve fashion, but employs it.

Francis
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PARK PALACE MONTE CARLO

BEAUTY CULTURE
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Telephones: Mayfair 1308, 1913, 1939.

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NEWEST WALKING SHOES

Richelieu silk embroidery gives the newest note to Walking Shoes. Here's an example from Harrods' exclusive range. Hand-made, with the flattering semi-short vamps. Silk-embroidered on Brown, Blue or Black Suède. Also on White Linen. Spanish Louis heel.

Sizes and half sizes, 3—8.

49/6

Ladies' Shoes
First Floor

HARRODS LTD KNIGHTSBRIDGE SW1

Our famous satin . . . . and a new washing rayon chiffon

used in these Summer Blouses portraying the Summer Modes

NEW PRODUCTIONS
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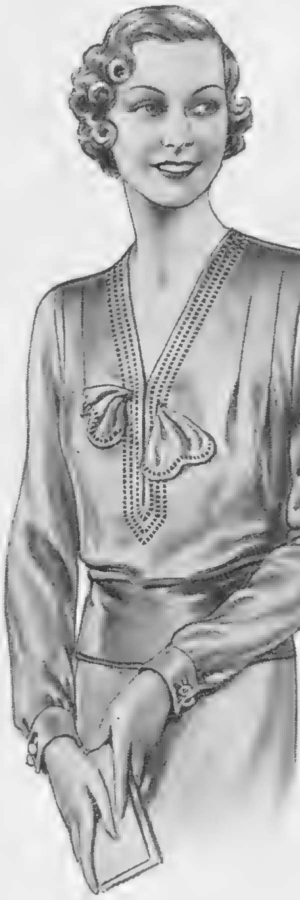

Our famous washing Silk Satin

. . .

is used for this Spring Blouse, with attractive hand-work at the neck. In ivory, oyster, grey, tea-rose, shell, etc.

29/6

Larger size - - 35/9

A new washing Rayon Chiffon

. . .

A new Summer Blouse in washing rayon chiffon, in artistic designs and colours, with attractively cut collar edged frills, and new epaulette sleeves.

21/9

In georgette, ivory and pastel colours - 25/9

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Debenham&Freebody
WIGMORE STREET, W.1 *(Debenhams Ltd.)*

Foundation Garments in

"TU-WAY"

If you desire a youthful figure . . . . that smooth unbroken line . . . . then your choice of a Foundation should be this Corselette by BON TON. Knitted from 'Lastex' yarn it **S-T-R-E-T-C-H-E-S BOTH WAYS** and **CANNOT 'RIDE-UP'** . . . . A JOY TO WEAR.
"IMP FIFTY" *Sizes Small, Medium and Large.* 39/6

Obtainable at the best stores. Illustrated fashion booklet and name of nearest retailer will be sent on request.

WORCESTER CORSETRY LTD. (Wholesale Only) **100 REGENT ST., W.1**

Girls' Riding Kit

Swan & Edgar's specialise in the production of perfectly tailored Juvenile Wear.

"Belvoir" in Covert Cloth

(*Below*) Well-tailored Riding Habit in fawn showerproof Covert Cloth. Full skirt to hip coat, and centre vent. Chest measurements 26, 28 and 30 ins. - - **40/-**
32, 34 and 36 ins. **45/-**
Jodhpurs to match, **25/-** and **27/6** according to size.
Jodhpur Boots, in brown calf, **29/6**

"RICHMOND."

All-Wool Knitted Polo Sweaters
In canary, light fawn, sage or orange,
26, 28, 30 in.,
10/-
32, 34, 36,
12/11

"BELVOIR."

"Richmond" in Check Tweed

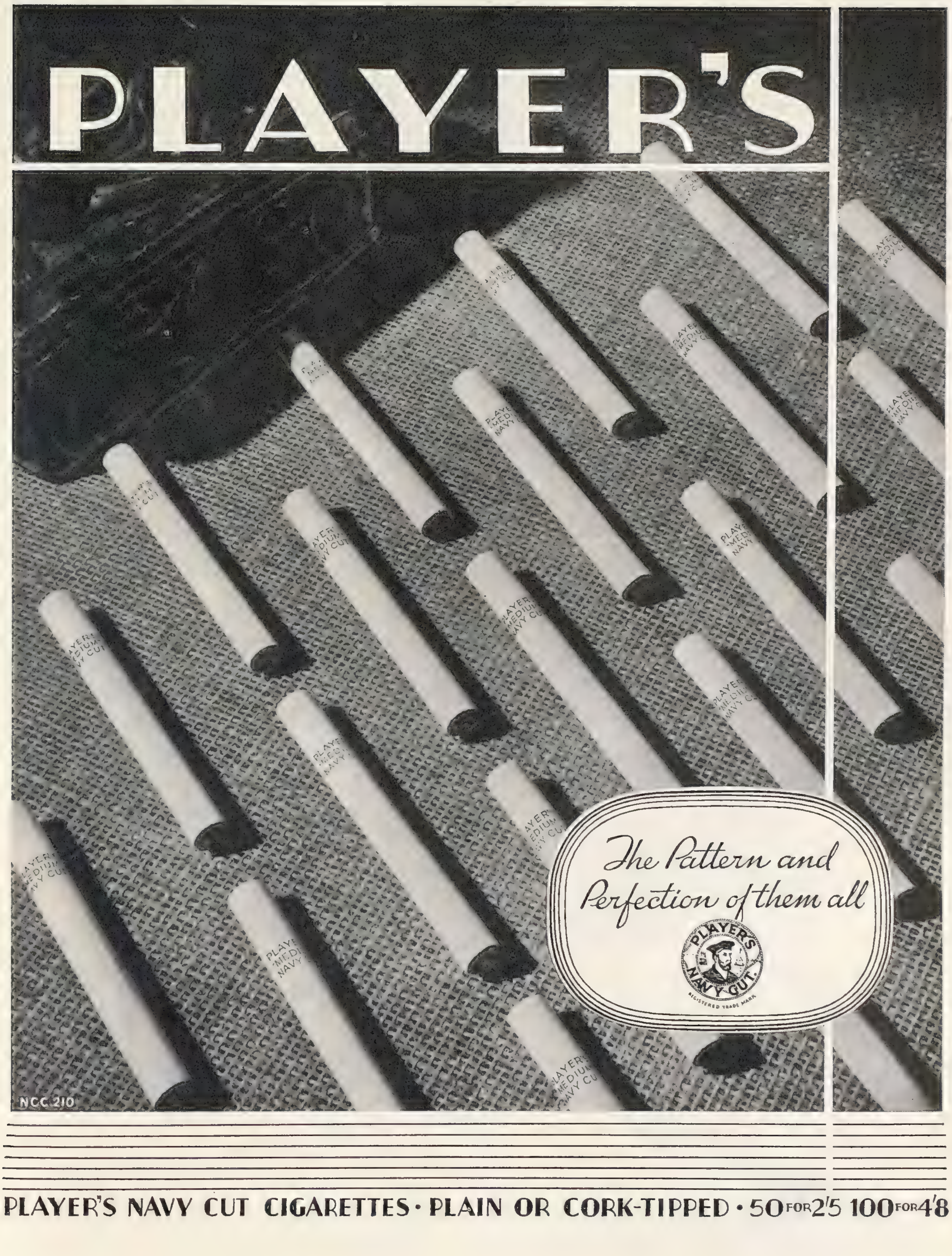
(*Above*) Girl's well-tailored Riding Coat in smooth check Tweed. Centre vent. Lined throughout. In brown and fawn mixtures. To fit ages 9 to 16 years. Chest measurements 28, 30 and 32 ins. - **33/-**
34 and 36 ins. **35/-**

Well-cut Riding Breeches in a woollen cavalry twill, with leather strappings. In nutmeg or cinnamon brown. Waist sizes, 24, 26 and 28 ins. - **20/-**
Jodhpurs, **30/-**
Riding Boots in good quality brown calf. Well cut and perfect fitting, **45/-**

Girls' Outfitting: Fourth Floor.

Swan & Edgar LTD

Piccadilly Circus, London, W.1. *'Phone: REGent 1616*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PLAYER'S NAVY CUT CIGARETTES · PLAIN OR CORK-TIPPED · 50 FOR 2/5 100 FOR 4/8

Continued.]

what great golfers they were—Freddy with his power of recovery, Andrew leaning forward with wide-planted feet into a head-wind, Mure with his push shot that no wind could deflect! After them came J. H. Taylor and Bobby Maxwell, with James Braid, whom I had almost named in the other list, and Sandy Herd with his waggles. Oh, the strokes I have seen these play! Later still, I see Roger Wethered, Walter Ha en, and Gene Sarazen — and they complete my list, with Miss Cecil Leitch, bless her! as Miss Wethered's opposite number. And if the beauty of their game was brave and rugged rather than graceful and effortless, beauty it remains for me, and I dare swear for many others besides.

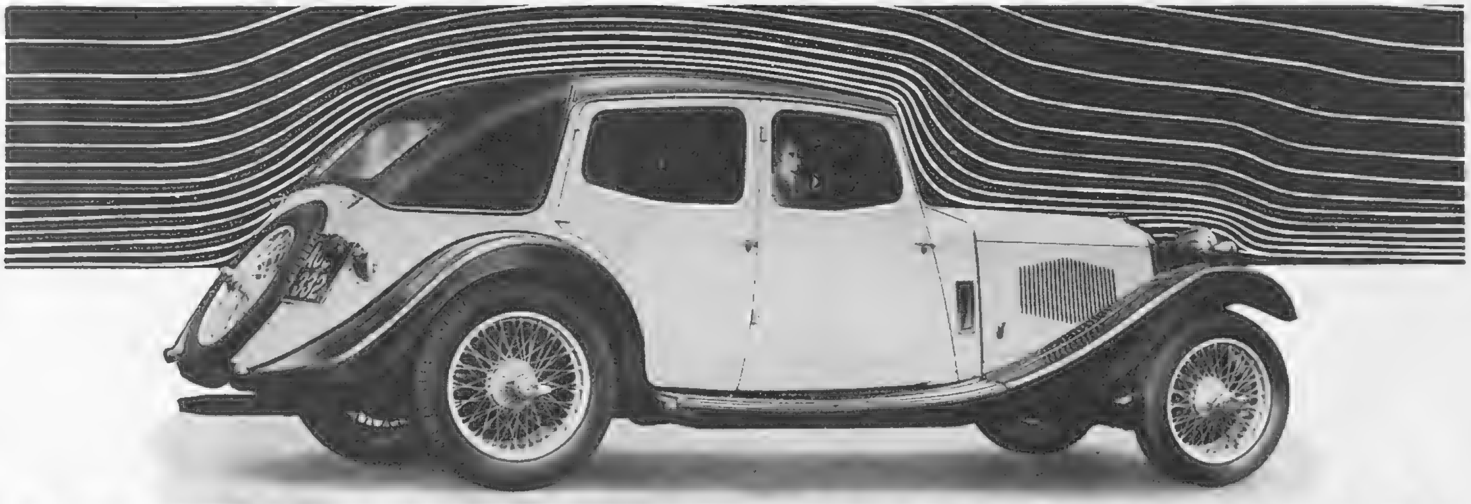
The Beauty of Courses.

I shall not attempt to describe the beauty of the courses I am naming, where surroundings and playing qualities unite to make them golfers' paradises. Those who know and love them have their own mental pictures. Those who do not would find my necessarily short appreciations totally inadequate. But I do guarantee that in St. Andrews, North Berwick and Gullane, Turnberry, Gleneagles, Edgell, Westward Ho! Lelant, Mullion, Swinley Forest, Porthcawl, Portmarnock, and Newcastle, Co. Down, there are beauty and variety of scenery of which no one could ever tire. As I write, the sun is setting over Strathtyrum Woods. The sky is like the inside of a pink sea-shell freshly washed by the tide. Across the blue bay and the green and gold of the links and the sands, the misty Angus hills lead the eye up to the Grampians, still shawled in snow. And in all the other places I have mentioned, people are seeing and giving thanks for beauty.

The MISSES MERVYN (left) and PAM BARTON are attractive golfing sisters. They are long and strong hitters and have done remarkable rounds at Mid-Surrey—in scratch and one under scratch respectively. They are still in their teens, and were the youngest competitors in the "Bystander" Ladies' Autumn Foursomes at Ranelagh last year, which they won.

The Beauty of Clubs.

And who shall say there is no beauty in clubs? From the earliest times there have been craftsmen, Philp, Lorrimer, Jamie Anderson, Willie Auchterlonie, Gibson of Westward Ho! Sherlock, Tom Stewart, and little Condie, to name but a few. We have only to see the work of their hands to recognise beauty, and such beauty that our wish will surely be—long may their works endure to delight us, and make the Royal and Ancient game as lovely as it can be!



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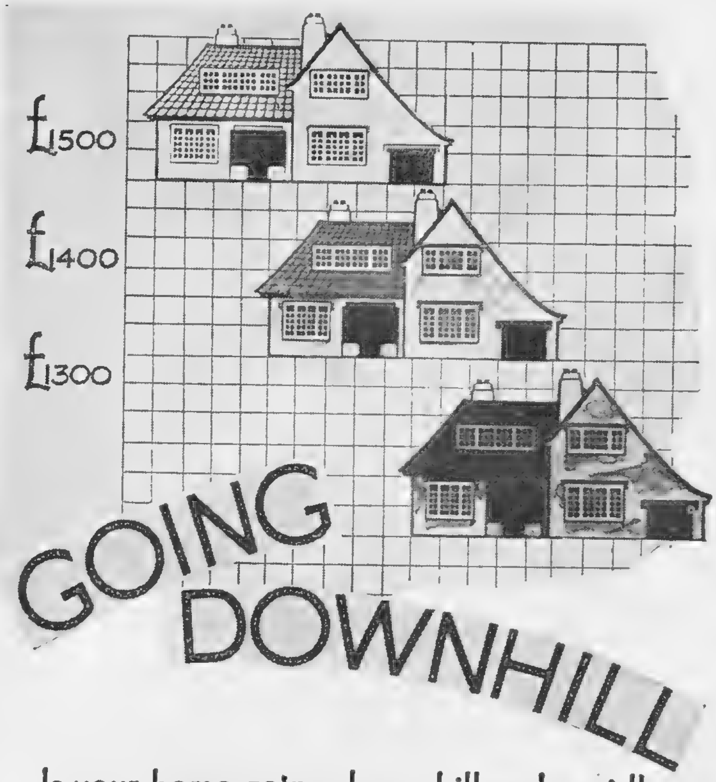

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CITY NOTES: FINANCE IN A FIRST-CLASS CARRIAGE.

"DO you see what they 've done ?" exclaimed The Broker, with unusual excitement. "I say, do you see ? Beauty, my boy !" and he smacked The City Editor right lustily on the knee. "Beauty ! My own suggestion, Sir !"

"What on earth are you talking about ?" enquired The Jobber, without the slightest show of interest.

"Why, *The Sketch*, of course——"

"Oh, yes ; I heard about it in the Consol Market, and they——"

"No, no ! My idea of a Beauty Market. The one I adum—adum——"

"Adam-and-Eve," The Jobber suggested.

"Adumbrated," The City Editor corrected.

"That 's it. Adumbrated, last week. Well, they 've gone and done it."

"Done whom ?"

"They 've done a Beauty Number."

"Are we in it ?" enquired The Engineer, a little nervously. "I hope not, because my wife sometimes reads *The Sketch*——"

"'Sometimes' ? I 'll bet you she reads it every week, and then sends it on to a friend or two. What 's the great idea, though ?"

"Why, you fool, don't you——"

"There 's no need for profanity, anyway. Tell us what it 's all about, and we will do our best to get you out of your scrape. Begin at the beginning."

The Broker nearly choked. Speechlessly he held out a copy of *The Sketch*.

"Oho !" said The Jobber. "Beauty Number, eh ? That 's what I was suggesting——"

"You ? You worm ! What do you know about Beauty ?"

"Well, I know that she will probably look very sweet in Celanese."

"What would you put her into ?"

"The Debentures," said The Merchant, nothing if not modest. "Yes, for a good security, I should say she can't go far wrong with the Debentures."

"And I," said The Jobber devoutly, "would crave to have her clad in Courtaulds. Wouldn't you, Brokie ?"

"The commission on Courtaulds is sixpence a share, and the stamp-duty is very high."

"Surely you wouldn't let commission and stamp-duties come between you and——"

"Supposing," interposed The Merchant again, "we effect a combination of both."

"A pair, eh ? Celanese Debentures and Courtaulds Ordinary. Oh, admirable choice ! Let us put both Beauty and her money into these shares. They 're bound to rise—the shares, I mean more particularly."

"Yes ; but, my dear, good fellow, do be practical. You can't leave Beauty shivering in——"

"Then we will buy her Coats, J. and P. o' that ilk. Most excellent investment for a lady. And—what else will Beauty want ?" He turned to The City Editor.

"I mentioned Leethams last week."

"You can't keep on cramming the poor girl into Twilfits week after week. Hang it all, man, do be a little considerate ! You 've completely forgotten her stockings."

"So we have," admitted The Jobber. "I wonder if she 'd like a ten-and-elevenpenny pair or the one-and-sixpenny that my wife buys for me in Berwick Market."

"Why for you ?"

"To give my sister-in-law on her birthdays."

"No," said The Broker. "We must not spoil the ship for a ha'porth of lipstick. I would suggest Barkers or Harrods——"

"What, the Ordinary ?"

"I think Beauty would be safer with the Preference, don't you ?"

"She won't get much of a yield on her money."

"We must not let her take too many risks."

"Leave that to Beauty !" laughed The City Editor. "She isn't likely to rest content with the deposit-rates offered by the banks."

"Then we must force our way into the Bank Market, and make them sell us Lloyds or Midlands or N.P. or Barclays or Westminsters——"

"At a shilling below the proper prices, eh ?"

The Broker glanced at him with withering contempt. "There 's no need," he said, "to import frivolity into a purely serious matter like this. I want to see Beauty invest——"

"What !" exclaimed The Jobber, thoroughly scandalised.

"—her money," The Broker pursued evenly, "in stocks and shares that shall give her a healthy——"

"I suppose you 're trying to drag in Boots now, aren't you ?"

"Perfectly sound. What I was really driving at was Genatosen. Good shares to have, you know. Pay you well on the money, and likely to improve in price."

"'I feel she ought to have a Guinness,'" quoth The Merchant. "And——"

"Does Beauty drink Guinness ?"

[*Continued overleaf.*

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9/5/34

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PYORRHŒA? – not me!

Pleasant subject, sweetheart — "Pyorrhœa's poison" and what not. I suppose I'm the sensible one-in-five that hasn't got it. *Personally, I've used Forhan's for the Gums ever since I've had these teeth.*

Hateful, isn't it?—I mean losing good teeth and getting run down just because one's gums get soft. No, I'd rather lose two minutes of my precious youth a day with Forhan's than let it slide and feel half-alive when I'm forty.

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Continued.]

" Yes, out of black coffee-cups," replied The Engineer, remembering what once happened before the United States abandoned Prohibition.

" I suppose she has already got a few Imps ? "

The Merchant felt impelled to say he knew her father must have bought her Imperial Tobacco shares at a pound lower down. " She can hold them for posterity," he said. " Imps will never give her any cause for anxiety."

" Imps play with Bats, and both are beyond reproach as investments. They 're better than all your frocks and furbelows."

" I don't see why Beauty shouldn't have a few Bradleys. Your mention of—— By the way, what is her name ? "

" Ichabod ! The——"

" What a rotten name ! I don't believe it, either ! It 's much more likely to be Baba——"

" Black sheep ? "

" Black is becoming to Beauty. I will hang Ciro pearls upon her shapely neck——"

" Ciro Pearls is doing much better, I hear. There 's been a lot of good buying of the shares lately."

" And they say Dent Allcroft Preference will get some of their arrears of dividend before long. Trade is looking up all round ; you can see that on every side."

" Now, if Beauty had been born in the last century, we could have taken her into the Home Railway Market and given her the choice of half a dozen of the names we used to deal in. Bertha ; Dora ; Cora——"

" Sara ; Vesta——"

" Tilley ? "

" What were Vestas ? " asked The City Editor. " I remember the name, but not the stock."

" I 've forgotten that myself," The Broker confessed. " But the names were more romantic than our modern Brum and Western, South. and Berwick. Of course, there are Sallies in the Kaffir Market. But we can't have our Beauty——"

" I shall give her Southern Cross," said The Jobber generously. " It 's the sort of mining share that she might get enough profit out of to pay for her cocktails when we send her cruising. As we certainly shall."

" She is far too Beautiful ever to have to pay for her own *apéritifs*," The Engineer protested.

" So she is ; so she is. I beg her Ladyship's pardon. What cruise are we to send her upon ? "

" We had better buy her a few P. and O. I believe if she locked up a hundred or two before sailing, she would see a profit by the time she returned."

" Same thing applies to other shipping shares, doesn't it ? " The Engineer asked. " Seems to me that this present year's business is going to show a substantial improvement over Nineteen Thirty-Two."

" All serene. We will slip a parcel of shipping shares into her handbag. Think there will be room for motor-car and aviation share-certificates ? They are quite good to have by."

" Now you 're getting extravagant. In the first place, are you going for dividends or for capital appreciation on Beauty's account ? "

" Both. The Two Ways Stretch, I expect she would call it. The advertisements do, anyway."

" What do you know about——"

" That 's just it. I don't. But I don't see why we shouldn't do our best to suggest both kinds. She may want them. How about Nickels ? "

" Bit of a gamble, you know."

" So is Beauty. Hang it, man, if she were not as capricious as the Yankee market, would you love her as you do ? "

" Me love Beauty ? "

" In the abstract, naturally. If you loved her in the concrete, you would put her into Cement shares."

" No ; British Plaster Boards, if you like. But not Cements. I would rather like to talk it over with her."

" Don't. I 've had some. She asks for ten minutes, and she stays for an hour and a half."

" Can her stays ever be too long ? " exclaimed The Jobber, with a clumsy attempt at gallantry. " If so——"

" We don't deal in Kestos shares," The Broker floored him. " No ; after a quarter of an hour I shall ring you up in the House and ask you to take her to tea at a Brass—Brass—— Lor' ! I always get mixed up. What 's the proper word ? "

" Brasserie, of course."

" Well, I nearly said so, didn't I ? "

" And now," remarked The Jobber, " all we have to do is to introduce her into the Stock Exchange." He looked towards The Broker, who pusillanimously hedged, and in pitiable fashion.

" All I proposed," he stammered, " was a market in the Stock Exchange that—should be exclusively devoted to—the shares of companies which make a study of—such matters as relate to the cult of Beauty. I didn't mean more than that. Really and truly I didn't."

Then, as his disappointed friends left The Compartment, silently and reproachfully, The Broker broke down in utter self-abasement—and lit a cigarette. *Friday, May 4, 1934.*

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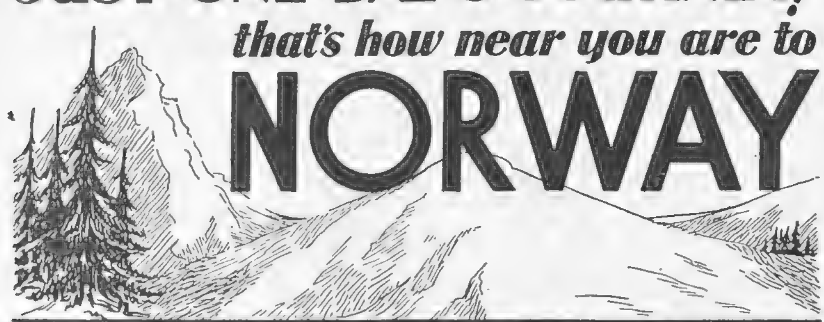

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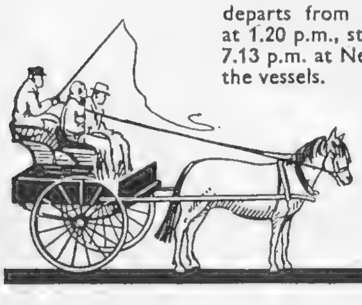

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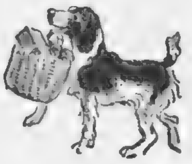

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THE NEW COVENT GARDEN: BEAUTY FOR THE OPERATIC STAGE.

When the opera season opened with "Fidelio," Covent Garden Royal Opera House presented, in many respects, a new appearance. Not that the auditorium was changed; luckily, that beautiful interior, a delightful mid-Victorian representation of the Italian baroque conception of a theatre, has lasted long enough to become once more a thing of beauty.

But the beauty of the auditorium of Covent Garden has not in the past been matched by what we saw on the stage. It was not that the scenery was old; some of the oldest was the best; but the Wagner settings and, above all, the *décor* of the "Ring," were decidedly in no sense decorative. In fact, most of the scenery of the "Ring" seemed in the past to consist of steam. By "steam" I mean literally steam, water-vapour disgorged from a multitude of iron pipes; and this steam served for the breathings of the Dragon, the clouds of Valhalla, the fire surrounding Brünnhilde—and, possibly, tea for the sceneshifters behind the stage when exhausted by moving Wagner's mountains and rocks.

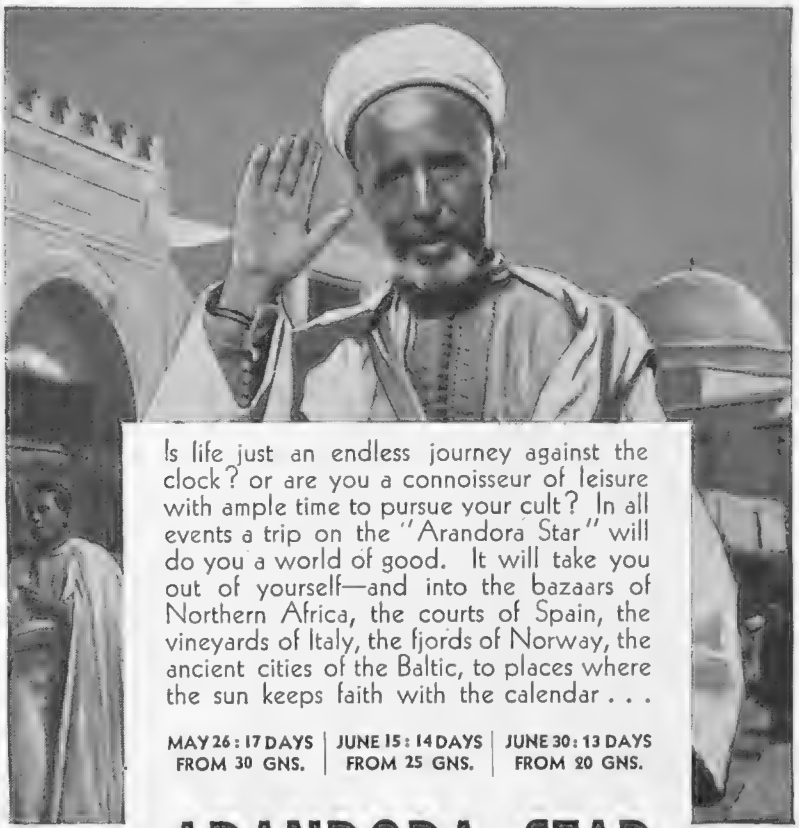
This year there has been a revolution behind the curtain. An entirely new and adequate electric-lighting installation has been fitted; new stage equipment, including a cyclorama, has been added; and, above all, entirely new settings for "Fidelio" and the "Ring" have been provided. The setting for "Fidelio" was by Mr. Rex Whistler; but he has followed tradition, and given the opera an attractive but not a self-conscious or fussy *décor*, and this is in thorough keeping with the character of Beethoven's great work.

There is also nothing futuristic, cubistic, or abstract about Mr. Gabriel Volkoff's scenes and dresses for the "Ring," but they are exceedingly fine. When the curtain rose on the first scene of "Rheingold," with the Rhine Maidens swimming about the great rock of the Rhine Gold, the audience saw the most beautiful stage picture that Covent Garden has ever known for this scene. It was realistic—the depth of water was skilfully conveyed—but it was not crudely realistic. The lights and shadows were most beautifully controlled, and the new device of letting the Rhine Maidens swim easily about while the trio is sung by the singers in the wings was remarkably successful, the illusion being complete. Also, for the first time, the Rhine Maidens, in their new mermaid costumes with fish-like tails, did really look like water-denizens, and not like sleep-walking Lady Macbeths.

PRINCESS VON BISMARCK wore this magnificent tiara at the first night of the Opera. Her fair Nordic type was well suited by her ermine coat and white satin dress.

The underground cavern of Nibelheim was impressive, and for the first time, when Alberich turns himself into the Dragon, the effect was formidable and not ludicrous. The Dragon is far the best we have ever seen at Covent Garden! The Valhalla scene was also a great improvement. The home of the gods looked like a marble-white Alpine castle among the clouds, and when Thor struck with his hammer and forged the rainbow bridge over the chasm, the rainbow was correctly arched leading to the entrance to Valhalla. With the aid of the cyclorama and the new electric plant, it is now possible to get extremely beautiful effects at Covent Garden; and this year for the first time at the "Ring" the eye as well as the ear is presented with a feast of colour.

W. J. Turner.



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(See Page XXVIII.) 9/5/34.

BROWNING ON BRIDGE: DLIII.

NO SUCH THING AS A DENIAL BID.

A LITTLE while ago some rude remarks were made in these notes about those who propounded the theory on "Denying Partner's Suit," and on how to adjust the play to this denial. I 'm afraid it was said that they deserved to be locked up, or something of the kind. Well, now, here 's why!

Strictly speaking, there is no such thing as "denying partner's suit"; you can deny game-winning probabilities by passing, or to a lesser extent (perhaps in Irish fashion) you can "deny" by giving a raise in the suit! Other bids over an original opening are by no means "denials," they are an encouragement! Let me explain. What the opening bidder wants to know is something definite about partner's hand—he does not want the, so to speak, negative information that partner holds trump support plus *something* else, which *something*, for all he knows, may be a duplication of his own side values. That gets him no forrader—in practice, it does the reverse, and, what is as bad or worse, it may shut out his secondary suit bid. Now, there are only two reasons for bidding over partner: (1) to give him the chance of re-bidding; (2) to encourage him to make a game call. The simple raise of partner's suit can be made only for reason No. 1 (for which reason, and with nothing better to talk about, it always should be made); it is, therefore, the weakest response—a denial of strength. A jump bid to three is even worse. It is, of course, an encouraging bid, but it is poor contracting, because (*a*) it puts the *early* bidding on too high a level; (*b*) it shuts out a second suit call; (*c*) it puts the opener in a difficulty if the original bid has been on a minimum. If, on the other hand, the opening bid has been made on strength, the raise of one is as effective as the jump raise. Nothing amuses me more than the partner who says: "I was sure you 'd go four if I went three!" Why not make sure and go the four yourself?

I, personally, have always looked upon bridge as an easy game, provided simple, straightforward methods are applied to it; round-the-corner, back-door methods merely befog it, make it complicated, difficult, and lead to trouble. Clear-cut information is essential for success; therefore, tell your partner at the first opportunity what you 've got in unmistakable terms, and don't leave him guessing; later, bump him up in his suit or no-trumps; and so things become easy and simple for the partnership.

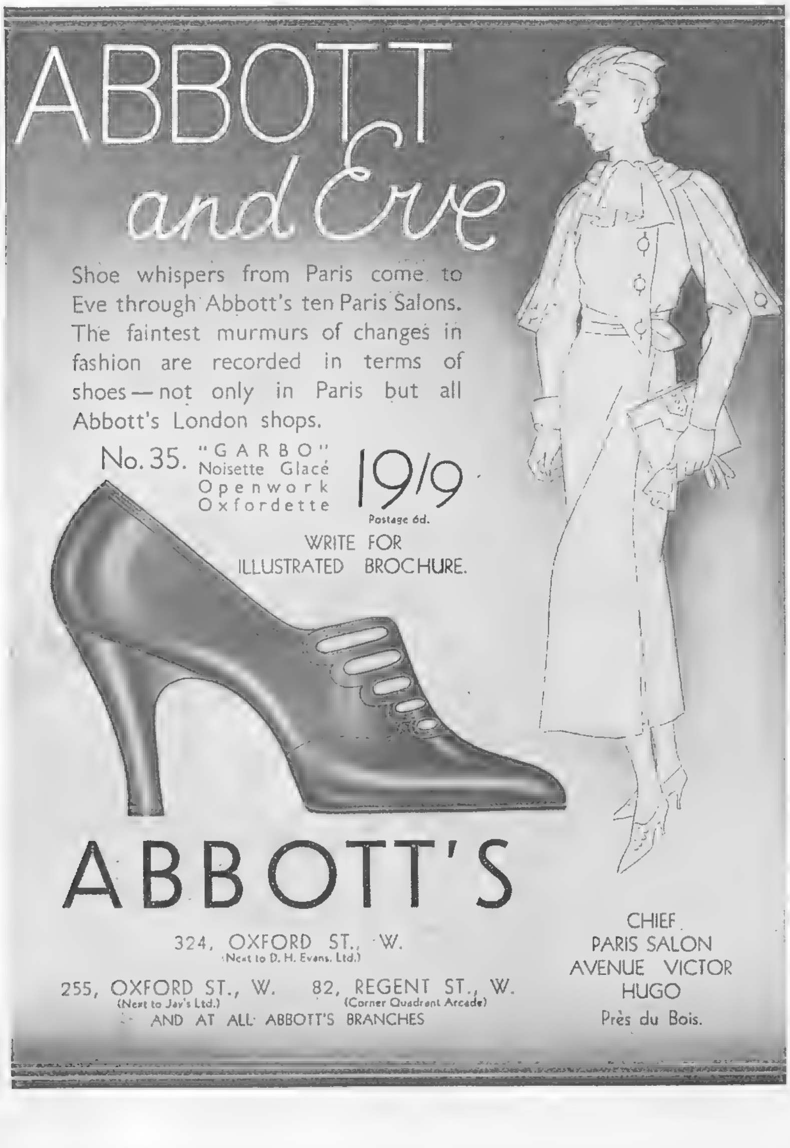
The take-out of a suit bid into no-trump is also supposed to be a "denial" bid. It is looked upon as a misery affair and a general indication of weakness. This is most unjust to a no-trump bid, illogical in bridge politics, hide-bound in theory, and absurd in practice. The no-trump take-out *may* be bid on weakness and for reason No. 1 above, but it may equally well be bid on all-round strength; so why it should be assumed to be nothing but a misery affair on all occasions, and treated as such, takes some explaining. The suggestion that the take-out should be into two no-trumps as an indication of real strength is as futile as the idea of an immediate double jump in the suit itself, and for the same reasons, with the additional one that the hand, despite its no-trump distribution, may play better in a suit after all. The bidding one spade, two no-trumps, three no-trumps, in my opinion, is the acme of poor bidding. No objection can be taken to one spade, one no-trump, three no-trumps; but one spade, one no-trump, two clubs, two hearts, four spades sounds more workmanlike—it is clear-cut and shows card-sense.

SOLUTION OF CROSS-WORD PUZZLE, MAY 2.

ACROSS.—1. Bounce. 5. Clout. 8. Manna. 9. Platinum. 11. Visages. 12. Ensues. 13. Rakish. 14. Sainted. 15. Endanger. 18. Pekinese. 21. Opinion. 25. Pauper. 27. Pullet. 28. Hidalgo. 29. Tenement. 30. Celts. 31. Resin. 32. Emerge.

DOWN.—1. Badinage. 2. Unsawn. 3. Naught. 4. Episodes. 5. Capered. 6. Oilskin. 7. Tubes. 8. Mavis. 10. Masher. 16. Neophyte. 17. Elongate. 18. Puppet. 19. Implies. 20. Earthen. 22. Induce. 23. Neater. 24. Nooks. 26. Auger.

MRS. NAPIER, Stockbridge Cottage, Tilford, Surrey, was the sender of the correct solution of the Cross-word Puzzle published in our issue of April 25 to be first opened on Monday, April 30. A cheque for £2 has been forwarded to her.



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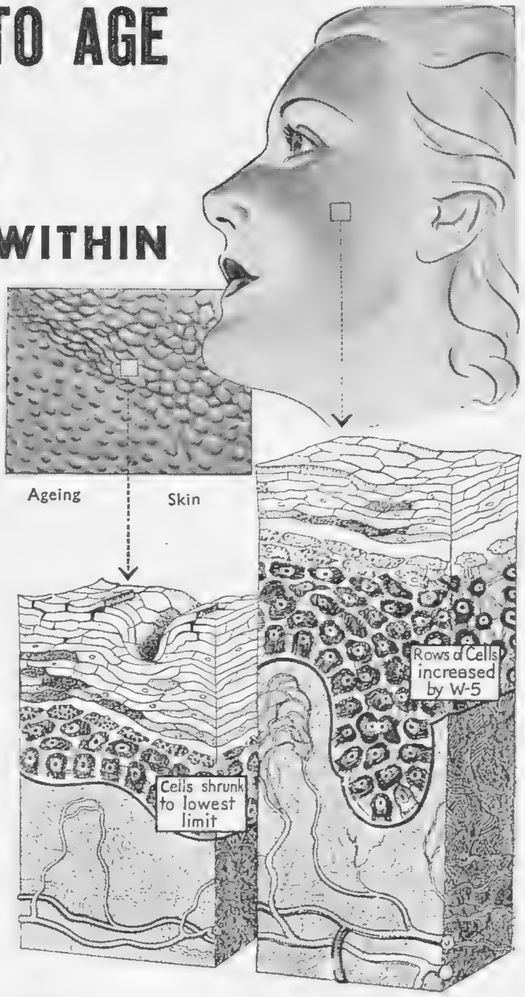

Left section shows ageing skin: surface wrinkled and dry scales peeling off, poor layer of active tissues, cells shrunk to three rows.

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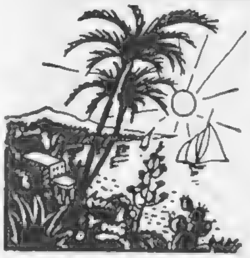

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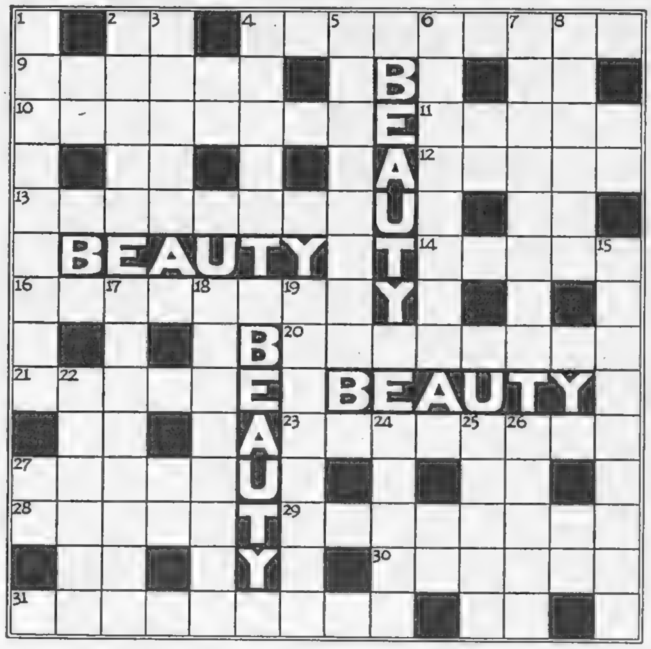
OUR CROSS-WORD PUZZLE.

ACROSS.

4. Some say that Beauty thus is best; So take dean round and make the test!
9. Isle beautiful in Arthur's day: It cannot as an oval stay.
10. Occurring in an order due, A fairy first comes into view.
11. There thus shows little beauty save The beauty of its "permanent wave"!
12. Less treacherous are these as guides, When siren thus her beauty hides.
13. The bloom of beauty. Look within: Alas, that it should harbour sin!
14. Though this is wrong, you'll rightly say A "matchless" beauty so must stay!
16. So perfect is his art that he Shows beauty in dimensions three.
20. Exotic bloom of beauty rare Will show you how to end your prayer.
21. Of beauteous character, and so No blemish can begin to show.
23. You may the law through lack of care: A beauty thus might grow her hair.
27. A beauty? Yes; be sure to keep Her straight, or else she might be cheap!
28. The prim with nothing on, you'll find, Part one in music bring to mind.
29. Here's beauty in its finished form: When leg appears you're getting warm!
30. The door-post hasn't any sense? Well, *this* shows some intelligence!
31. Beauty on view is meant to be, So take a decent sip and see!



NOTE.—Two-letter spaces are regarded as unchecked letters and clues are not given.

DOWN.

1. To deck the steed for stately ride: A judge of beauty is inside.
2. A brief caress may leave a trace; These score deep lines on beauty's face.
3. You commit the crime, yet you stay behind: That's the beauty of this to the criminal mind!
4. Improper, you say, and probably rude? Well, it gives you two chances to study the nude!
5. The tree whence human beauty grows, So have a try before you close.
6. The engine has its beauty, so Its toilet here you're asked to show.
7. Old revolutionary stuff, With claim to beauty slim enough.
8. Removes a blemish from. Perpend: You'll find 'em there before the end!
15. Your friends are yours just so, they say, Since rely on them you may.
17. See Beauty's tresses in a bun, And so finds fault with what is done!
18. Eh, people, come and do your duty! One, Tom, through this saw too much beauty!
19. Here notice sunset beauties, for It's noticed with a hundred more.
22. O'er beauteous fays he rules by right: No robe conceals him from your sight.
24. In beauty clothed is the flower of the—what? Old age is right way up, if not!
25. Devoid of sense, of vacant mind, And Annie's lost her looks, you'll find!
26. You've done this hole? You'd better turn: The hint is easy to discern.

A VALUABLE PRIZE FOR THE SOLUTION OF OUR CROSS-WORD PUZZLES.

Owing to the great popularity of our weekly Cross-word Puzzles, we have decided to give a prize of £2 in connection with each, until further notice. To the sender of the first correct solution of this puzzle which is opened on Monday morning next, May 14, we shall give a prize of £2.

RULES: A "Sketch" Cross-word Puzzle Coupon (published at the top left-hand corner of page XXVI) must accompany every solution; with the name and address of the sender clearly filled in. Envelopes must be marked: "Sketch" Cross-word. The Editor's decision is final in all cases, and it is understood that all entrants accept this rule. Owing to official regulations, readers in Scotland and in the United States of America cannot enter for this award.

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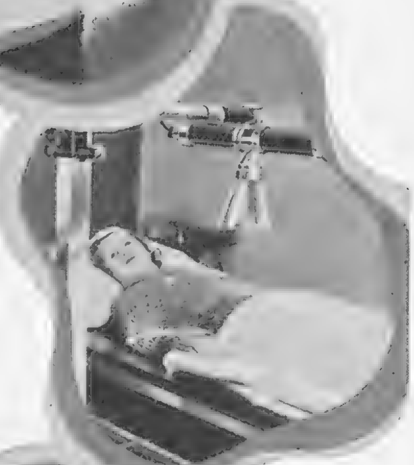

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THE LITERARY LOUNGER.

(*Continued from Page 272.*)

Perhaps this is so; but surely an artist cannot be charged with insincerity for painting a beautiful woman to look beautiful. Would Romney (his stocks are low now, poor man) be esteemed a better painter if he had made Lady Hamilton look a fright? Would the "Monna Lisa" be more of a masterpiece if Leonardo had deliberately uglified his subject? Would the "Birth of Venus" be so successful a picture if Botticelli had chosen for his model a resurgent negress? And all the Venuses scattered up and down the museums and galleries of Rome—would they be better works of art if the sculptors had reproduced in them the blemishes and imperfections to which the loveliest mortal body is heir? I imagine not. It is nowadays the height of Philistinism to suggest an inter-dependence between natural and æsthetic beauty; but one cannot help feeling that art impoverishes itself by refusing to accept the co-operation of a beautiful subject. Beauty, no doubt, is in the eye of the beholder, but it cannot get there, any more than can a grain of dust, except from outside. To insist that the artist should impose his own idea of beauty on everything he sees, irrespective of its intrinsic attractiveness, puts too great a strain on private judgment, and, moreover, distorts the nature of the thing depicted. One does as much harm to Truth by portraying an ugly object as beautiful as by the reverse process. Every object possesses its proper qualities, of which beauty may or may not be one; to suggest that it is present when it isn't is a wasted *tour-de-force*. Rembrandt was always discovering beauty in unlikely places, but I think he only painted one flayed ox.

Mary Queen of Scots. To go from the subject of beauty to Mary Queen of Scots seems a short step, hardly a step at all. Yet nothing connected with this "daughter of debate," as Elizabeth is supposed to have called her, is more debatable than her beauty. Authentic portraits of her are rare, and (as generally happens when historians and experts get to work) are likely to become rarer. And either the painters of the time were determined not to flatter their subject, or our notion of what constitutes a beautiful woman has changed: anyhow, few of her likenesses bear out the legend of her beauty. Miss Marjorie Bowen reproduces only one portrait in her controversial, intensely erudite "Life": it shows Mary in profile at the age of seventeen, and, though the face is distinguished and unusual, one can hardly call it beautiful. She seems to have been appreciated (in every way) far more in France than in Scotland: most of the contemporary testimonies to her beauty are French. The Duchess of Guise wrote—

> Our little Queen is the prettiest and best that you have ever seen of anyone of her age. . . . She is brown and her complexion is clear and beautiful. When she has a little filled out she will certainly be a charming little girl. Her skin is very white, the lower part of the face delightfully pretty, the eyes are small and a little deep-set, the face a little long. She has such grace and assurance that she pleases anyone.

Brantôme is another eye-witness who found Mary's looks fascinating. He remembered her "in the habit of the savages of her country," which enhanced her delicate and sophisticated charm, and she was

> more agreeable, more beautiful, more desirable than ever in rich and beautiful *parures* in the French or Spanish style, or with her Italian bonnet.

And when her young husband died, Brantôme observed

> how the dazzling whiteness of her complexion outshone the white draperies of her royal mourning.

Beauty in Decline. As long as she was in France, no one seems to have had a word against her. The good will of the Scots was harder to win. Almost from the moment she set foot in her new kingdom, a mere girl of nineteen, her reputation began to decline. Some six years later, her beauty was on the wane, too. After Darnley's murder, Sir William Drury noticed that "the Queen breaketh very much," and a month or two afterwards, at the time of her insane marriage with Bothwell, we are told that "her beauty was now other than it was."

No wonder! Miss Bowen holds no brief for the Queen of Scots, rather the reverse; but her account of Mary's six years in Scotland suggests that, if an angel from heaven had descended to try to govern that appalling country, he would have abandoned the task in despair. Truly the poor woman's lot was cast among the dregs of the human race; and if, obliged to wallow in a bed of pitch, she suffered some defilement, one cannot be surprised. Miss Bowen is, I think, too hard on her. She can give chapter and verse for her charges, and they make a formidable array. But she does not sufficiently realise that a creature like Mary, made for love and laughter, brought up in a (comparatively) smiling country, among gay, tender, civilised, and appreciative influences, could not be expected to give a good account of herself when thrown to a pack of wolves. It is sad enough when beauty vanishes, beauty passes; how much sadder when the fluttering pennon of loveliness is torn down and trampled under foot by the scum of the earth!

Paderewski. Let us turn to a cognate but happier subject. Paderewski, too, was a monarch, and in a double sense; for several critical years President of Poland, and for nearly half a century

[*Continued overleaf.*

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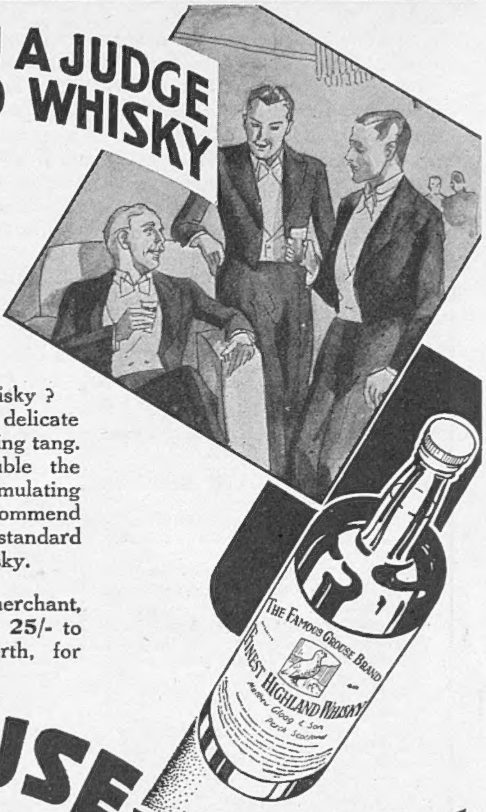

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Continued.]

the most famous name in a field where pre-eminence was almost as hard to win. "*Il est un génie qui joue aussi du piano,*" said Saint-Saëns, and surely no one ever has, or will again, be raised to fame on two such different supports as politics and piano-playing. And he had a third asset, which in this context I cannot forbear mentioning—personal beauty, whose romantic character corresponded to his playing, and added immensely to the glamour which, from his first appearance, surrounded his name. His biographer, Mr. Rom Landau, has told Paderewski's story with the enthusiasm of a devotee and the candour of a historian. If the former attitude prevails, one cannot complain; applause is Paderewski's due, whether in the Senate, the concert-hall, or the pages of a book.

BOOKS REVIEWED.

Reflections on British Painting. By Roger Fry. (*Faber and Faber; 7s. 6d.*)
Mary Queen of Scots. By Marjorie Bowen. (*The Bodley Head; 15s.*)
Paderewski. By Rom Landau. (*Ivor Nicholson and Watson; 18s.*)

AN IMPORTANT EVENT.

Eleven years ago Titania's Palace was housed for a time at Marshall and Snelgrove's; and now, before it leaves England for three years, it is there again. Everybody should make a point of seeing it, for it is full of miniature art treasures, to which the Queen, as a farewell gift, has just added a pair of malachite kylins. A cross between a Pekinese dog and a dragon, these kylins are the favourite heraldic animal of the Chinese. The two that will stand on either side of the pearl and peacock throne of Queen Titania formed part of a collection which the Queen has in jade, soapstone, and ivory at the Palace. Titania's Palace will be on exhibition until May 19, and it is a lovely and fascinating thing.

PLAYS YOU MUST SEE.

"THE LATE CHRISTOPHER BEAN" (St. James's). 8.30.—Comedy. Cedric Hardwicke, Edith Evans, Louise Hampton.
"THE OLD FOLKS AT HOME" (Queen's). 8.40.—Satirical comedy; with a marvellous part for Marie Tempest.

PLAYS WELL WORTH SEEING.

"AFTERWARDS" (Whitehall). 8.30.—Walter Hackett's farce. Marion Lorne, Ronald Squire, Gordon Harker.
"THE GOLDEN TOY" (Coliseum). 8.15.—Gorgeous Asiatic spectacle on a triple revolving stage.
"DOUBLE DOOR" (Strand). 8.30.—Sybil Thorndike, Francis Lister, Carol Goodner, Sebastian Shaw, in "Grand Guignol."
"REUNION IN VIENNA" (Lyric). 8.30.—By Robert E. Sherwood; with Lynn Fontanne and Alfred Lunt.
"THE LAUGHING WOMAN" (New). 8.30.—Moving and witty play by Gordon Daviot. Excellent performance by Stephen Haggard and Veronica Turleigh.
"WHY NOT TO-NIGHT?" (Palace). 8.30.—Revue. Brilliant mimicry by Florence Desmond and Nelson Keys.
"COUNSELLOR-AT-LAW" (Piccadilly). 8.30.—Elmer Rice's very exciting new play. Acting on high level.
"SIXTEEN" (Criterion).—8.30. Whimsical drama, brilliantly acted by cast including Godfrey Tearle, Muriel Aked, and Antoinette Cellier.
"LABURNUM GROVE" (Duchess). 8.30.—Edmund Gwenn excelling himself in J. B. Priestley's ingenious crook-comedy.
"CONVERSATION PIECE" (His Majesty's). 8.30.—Yvonne Printemps and Pierre Fresnay—a sparkling combination in Regency Brighton.
"CLIVE OF INDIA" (Wyndham's). 8.30.—Leslie Banks as the hero.
"MR. WHITTINGTON" (Hippodrome). 8.30.—Musical comedy with dandy Jack Buchanan, Elsie Randolph, *et al.*
"THE COUNTRY WIFE" (Ambassadors). 8.30.—Wicked Restoration wit. George Grossmith; Lesley Wareing; Agnes Lauchlan.
"WITHOUT WITNESS" (Duke of York's). 8.30.—Crime play with suspense sustained. Good acting. Arthur Wontner.
"SPORTING LOVE" (Gaiety). 8.30.—Laddie Cliff and Stanley Lupino in a rollicking show; good music and dancing.
"INDOOR FIREWORKS" (Aldwych).—8.30. Light; very amusing back-chat. Fay Compton and a strong cast.
"BIOGRAPHY" (Globe). 8.30.—Comedy produced by Noel Coward. Excellent acting by Ina Claire and the cast.
"ESCAPE ME NEVER" (Apollo). 8.30.—Variation on the "Constant Nymph" theme, to display Elisabeth Bergner.
"SHE LOVES ME NOT" (Adelphi). 8.30.—One long laugh on the gangster topic.

FILMS YOU MUST SEE.

"MAN OF ARAN" (New Gallery).—For its magnificent photography and fine natural acting.
"LADY OF THE BOULEVARDS" (Marble Arch Pavilion).—The new star, Anna Sten.

FILMS WELL WORTH SEEING.

"MORGENROT" (Curzon).—Fine undersea photography in the German U-Boat film.
"ROMAN SCANDALS" (Leicester Square Theatre).—Eddie Cantor makes whoopee in Ancient Rome.
"IT HAPPENED ONE NIGHT" (Tivoli).—Claudette Colbert and Clark Gable make a cross-country bus ride.
"MAN OF TWO WORLDS" (Plaza).—Francis Lederer makes his screen début as an Eskimo hunter.
"FASHIONS OF 1934" (Regal).—Variation on the back-stage theme, with plenty of gowns and glitter.
"WONDER BAR" (Carlton).—Al Jolson makes a welcome come-back.
"VIVA VILLA" (Empire).—A lively chapter of Mexican history, starring Wallace Beery.

A FILM ABOVE THE AVERAGE.

"THE RETURN OF BULLDOG DRUMMOND" (Rialto.)—Vigorous screen version of Sapper's story, "The Black Gang."

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